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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Literature. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into four main sections (K-3; 4-6; 7-9; 10-12) each with a suggested reading list and teaching guides for selected literature. The guide is offset printed and bound with a soft cover. OBJECTIVES AND ACTIVITIES: The guide materials are arranged in large blocks so that material can be selected to suit the students' needs, and the material includes poetry, essays, drama, short stories, novels, and non-fiction. Specific activities are suggested in each of the teaching guides. INSTRUCTION MATERIALS: These are provided by the reading lists. STUDENT ASSESSMENT: Not specified. OPTIONS: The guide is intended to serve as a model on which individual teacher initiative can build. (Author)

ED048147

MODEL GUIDES FOR TEACHING LITERATURE

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PREFACE

The suggestions for teaching literature contained in these guides should prove interesting to both teachers and students. The wide variety of literary selections included have been gathered from many sources rather than from one textbook and afford teachers opportunity to select material more relative to the needs, interests, and capabilities of their students. The format employed may be used as a model by teachers who wish to deal with other literary pieces of their own choosing. Though not intended to serve as a substitute for a program of developmental reading, the procedure which the guides suggest can promote the cause of reading by leading students to explore material which lie outside the realm of textbooks.

Nile F. Hunt, Director
Division of General Education

FOREWORD

The suggested reading lists in Model Guides were compiled after more than 2,000 North Carolina teachers named selections they thought worthy of consideration by students. From these thousands of titles came the lists suggested in this publication, lists which are the result of months of consideration, lists which were produced by active, energetic teachers. The titles here mentioned are those which were most often suggested by the teachers themselves. The lists obviously do not exhaust the many titles available, but they are representative of many authors, publishers, and types of literature. Some of the old, some of the new are included; some of romance, some of irony are here; some of comedy, some of tragedy are here; some of the celebrated, some of the unknown are here. What is not here can be added; what is here can be deleted, ignored, or, hopefully, considered as 2,000 teachers of literature have already done.

The teaching guides for selected literature were written by master teachers whose skills encompassed the whole of the educational spectrum, kindergarten through grade twelve. Using a format common to all the teaching guides, they wrote as many guides as possible over a period of five days. In addition, several other teachers composed approximately fifteen other guides in approximately the same amount of time. Thus, the number of guides in no way equals the number of suggested titles, the feeling being that perhaps other teachers would add to the guides and share them with teachers across the State.

The creative use of literature involves changes in procedures; methods as well as content must undergo renovation if successful learning by all students is to take place. Literature is a living, vital excursion into the imagination and intellect, a close look at life as it is or a longing glance at the life most desired. It is essential, therefore, that the study emphasize experience with and involvement in the literature rather than information about literature. As interesting as biographical data and critical commentaries might be, the piece of literary art is the heart of the study, that which engages the mind. Such facts -- so often emphasized to the exclusion of the work -- though having some merit, take second place to the poem, story, drama, or novel. (Shakespeare's birth date is of less importance than Romeo's love for a vivacious, lovely, young Juliet.)

The works listed in this publication appear in many texts, from many publishing houses, from many authors. No one source can satisfy the needs of the superior teacher just as no one book or story is suited equally well to every child. Most of the titles here can be found in many places, a prerequisite for a busy teacher whose resources might be limited.

It should be just as obvious that not all children will like or will need to read the same titles. The successful teacher, therefore, will range widely through the various categories, be they Animal or Adventure, Novels or Poetry. Also, since abilities in the average classroom range far above and below some arbitrary level, the superior teacher pays little attention to grade lines. The titles and suggested teaching guides in Model Guides, therefore, are arranged in large blocks -- K-3, 4-6, 7-9, 10-12 -- so that the students can move freely, using materials suited to their needs and desires. No title is untouchable; it can be used where the occasion demands even though it be listed elsewhere above or below a student's grade level designation.

Many of these titles are suitable for oral reading, not only in the primary grades but also in the senior high school. Children of all ages enjoy the excitement of a well read story or poem whether it be through dramatization, teacher's oral reading, choral reading, recordings, or sound films. Nothing stimulates the imagination more than to hear tales out of "the thrilling days of yesteryear" or the vibrant cadences of "Boot, saddle, to horse, and away!" or the soft hush and determination of

"The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep."

The most popular method of presenting literature has been the scholarly lecture by teachers who feel that teaching can occur only when they are pronouncing words of wisdom, when they are playing Zeus' oracle. John Dixon in Growth through English quotes Douglass Barnes of Leeds University as follows:

> It is through . . . talk that children can best find out in exchange with one another what are their responses to an experience, real or symbolic, and help one another to come to terms with it. Such talk does not occur in the classroom, however, without deliberate design; it is most likely when small groups of pupils talk about matters which engage their deepest attention. Nor will children talk in this way unless they feel that their responses and opinions are valued, and this has implications for the teacher's relationship with his pupils. Works of literature enter this talk as voices contributing to the conversation, and the talk in its turn provides a context for literature, which helps the children to take in what the voices have to say.

Creative expression is the result of such an approach to the study of literature.

Finally, the suggested reading lists and guides should serve as suggestions only, as guides for the development and improvement of a literature program. They should not be construed as prescriptive; rather they should serve as models on which individual teacher initiative can build.

Model Guides is part of a total literature program, K-12, currently being written by teachers and supervisors from the State, the end result of which will be a spiraling, sequential study based on the following framework:

1) Literature derives significance from recurrent characteristics of internal forms -- narrative patterns (romance, irony, tragedy, comedy), characters (protagonist, antagonist, secondary figures), and settings.

2) Literature derives significance from recurrent characteristics of external forms -- drama, narrative poetry, narrative fiction, and lyric poetry.

3) Literature derives significance from recurrent forms of thought which are organized in conceptual patterns (organizations of ideas, concepts, emotions,

feelings, and sensory perceptions), authorial attitudes (toward his subject, audience, and himself), and metaphorical language (recurrent patterns of imagery and conventions of rhythm and sound which support a theme).

The teaching guides in Model Guides are written so that they closely parallel the above underlying principles. The objectives, student questions, and related activities of each guide are designed to exemplify one or more of the above principles with the ensuing result that "the student's acquaintances with the literary tradition are not defined merely as his knowledge of titles, authors, and literary periods, but mainly as his awareness of major ideas which run through literature of all times" (Paul H. Jacobs, English Journal, December, 1968).

Model Guides also contains a balance among the literary genres -- drama, narrative poetry, narrative fiction, and lyric poetry. Teaching guides for short stories, poems, novels, dramas, and essays are distributed equally.

The large selection of guides enables each teacher to effectively group students according to levels of student ability. In so grouping, students are "guided to establish criteria for good literature and to base their judgments on these criteria rather than on personal opinion" (Paul H. Jacobs, English Journal, December, 1968).

The sequential framework of which Model Guides is a part designates narrative patterns as a necessary ingredient for literary study. Various works illustrate the patterns of romance, irony, tragedy, and comedy. Teaching guides focus on the recurrent aspects of romance (marvelous adventures; the testing of a young hero, his winning of the heroine from a villain or monster, and his winning of wealth, power, or wisdom; supernatural, unrealistic, idealistic events), the recurrent aspects of the narrative pattern of comedy (natural adventures, realistic although unexpected events, the triumph of a young society over an older society), the recurrent aspects of the narrative pattern of tragedy (the central character's movement from freedom to bondage, upsetting of some law or fate by the hero's initial actions and its reaffirmation through his suffering, the tragic movement toward death and exclusion from society, the dying god, sacrifice, the isolation of the hero), and the guides focus on the recurrent aspects of the narrative pattern of irony (the parody or inversion of the elements of romance, the unheroic character on the pointless quest, his loss of freedom and meaningless suffering).

The study of English-language arts provides "for balanced, coordinated attention to literature, language study, composition, and reading, speaking, and listening skills; though one aspect of the subject may be stressed at any given time," as Model Guides does, "the various facets are related as much as possible" (Paul H. Jacobs, English Journal, December, 1968). Throughout the teaching guides -- in motivational exercises, questions, and related activities -- efforts are made to show the unity that exists between each of the parts of the English-language arts triad.

The editors are indebted to many educators across the State for their valuable assistance in the preparation of Model Guides. Special gratitude, however, is expressed to the following teachers who labored so diligently in the actual writing of the teaching guides: Nancy Banks, LeRoy Martin Junior High School, Raleigh; Ruth Cohen, University Park Elementary School, Charlotte; James Ferrell, Washington High School, Washington; Mina Hampton, Holt Elementary School, Durham

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"I sometimes think that never blows so red
The Rose as where some buried Caesar bled;
That every Hyacinth the garden wears
Dropt in her lap from some once lovely head."

This garden, that many blooms compose,
Contains not every flower that grows.
Others are found outside the wall;
Never will you know them all.
Look close at these, pick what you please.
Go through the gate and climb the hill,
Keeping the children with you still,
To gather in May a rare bouquet
For warm hearts to remember
When they are old in cold December.

(William J. Chandler)

LEVEL K-3

SUGGESTED READING LIST

TEACHING GUIDES FOR SELECTED LITERATURE

K - 3

SUGGESTED KEY READINGS

ADVENTURE

Little Tim and the Brave Sea Captain - Ardizzone
Somebody's Slippers, Somebody's Shoes - Brenner
The Little Fish that Got Away - Cook
What Would You Do If? - Klein
Blueberries for Sal - McCloskey
And to Think I Saw It on Mulberry Street - Dr. Seuss
On Beyond Zebra - Dr. Seuss
Mike Mulligan and His Steam Shovel - Burton
Little Toot - Gramatky
If I Ran the Zoo - Dr. Seuss
Look Out for Pirates - Vinton
You Will Go to the Moon - Freeman
The Snowy Day - Keats
Wait for William - Flack
Away Went Wolfgang - Kahl
Robinson Crusoe - Defoe
Adventures of a Brownie - Craik
Aladdin and the Wonderful Lamp - Arabian Nights
Nobody Listens to Andrew - Guilfoile
Ride on the Wind - Dalgliesh
Indian Horse Mystery - Adrain
Everything Happens to Stuey - Moore
Homer Price - McCloskey
Texas Tomboy - Lenski
Winnie the Pooh - Milne
Adventures of Pinocchio - Collodi
The Red Balloon - Lamorisse
Dan Frontier - Hurley

ANIMAL

Little Rabbit Who Wanted Red Wings - Bailey
Big Red Barn - Brown
Story of Babar - Brunhoff
Play With Me - Ets
Angus and the Cat - Flack
Little Lost Lamb - McDonald
Friendly Animals - Slobodkin
Katy No-Pocket - Payne
Flip - Dennis
Peter Rabbit - Patter
Make Way for Ducklings - McCloskey
Story of Ferdinand - Leaf
Ask Mr. Bear - Flack
Little Black Pony - Farley
Millions of Cats - Gag
Johnny Crow's Garden - Brock
Barkis - Newberry
Sammy the Seal - Hoff
The Blaze Books - Anderson
Curious George - Rey
Little Bear - Minarik
The Monkey and the Crocodile - Van Gulik
Winnie the Pooh - Milne
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Stewart Little - White
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Rabbit Hill - Lawson
Tough Winter - Lawson
Black Beauty - Sewell
Blind Colt - Rounds
Bambi - Salten

K - 3

SUGGESTED KEY READINGS

FANCIFUL

Brownies-Hush - Adshead
Golden Goose Book - Brooke
The Day the Cow Sneezed - Flora
Cat in the Hat - Dr. Seuss
Where the Wild Things Are - Sendak
To Think I Saw It on Mulberry Street - Dr. Seuss
Wizard of Oz - Baum
Little Engine That Could - Piper
Child's Garden of Verse - Stevenson
Rain Makes Apple Sauce - Scheer
Alice in Wonderland - Carroll
Travels of Dr. Dolittle - Lofting
Chimney Corner Stories - Hutchinson
Tall Book of Nursery Tales - Rojankovsky
When We Were Very Young - Milne
Just So Stories - Kipling
Pinocchio - Collodi
500 Hats of Bartholomew Cubbins - Dr. Seuss
Katy and the Big Snow - Burton
Poems by Ogden - Nash
Mr. Popper's Penguins - Atwater
Pippi Longstocking - Lindgren
Miss Hickory - Bailey
Charlotte's Web - White

FOLK

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Ask Mr. Bear - Flack
Shoemaker and the Elves - Grimm
Chicken Little - Friskey
Henny Penny
Clever Hans - Pfungst
Gingerbread Boy - Nestrick
Jack and the Beanstalk
Cinderella - Perrault
Uncle Remus - Harris
Mother Goose
Caps for Sale - Slobodkin
The Three Billy Goats Gruff
Little Red Hen - Platt
Beauty and the Beast
Sleeping Beauty - Grimm
Snow White and the Seven Dwarfs - Grimm
The Wolf and the Seven Little Kids - Grimm
The Three Little Pigs
Little Red Riding Hood
The Goose Girl - Grimm
Favorite Fairy Tales Told in England - Haviland
Dick Whittington and His Cat - Brown
Wizard of Oz - Baum
Thumbelina - Andersen
The Wild Swans - Andersen
The Steadfast Tin Soldier - Andersen
The Emperor's New Clothes - Andersen
Snow White and Rose Red - Grimm

HISTORICAL AND BIOGRAPHICAL

Easter Treat - Duvoisin
The Egg Tree - Milhouse
Ride on the Wind - Dalgliesh
Daniel Boone - Daugherty

K - 3

SUGGESTED KEY READINGS

HISTORICAL AND BIOGRAPHICAL (Con't)

Everyday of the Year - Rowland
Hello, George Washington - Holland
George Washington - D'Aulaire
Johnny Appleseed
Abraham Lincoln - D'Aulaire
Christopher Columbus - D'Aulaire
They Were Strong and Good - Lawson
Caroline and Her Kettle Named Maud - Mason
The Columbus Story - Dalgliesh
Pilgrim Thanksgiving - Hays
Little House in the Big Woods - Wilder
The Thanksgiving Story - Dalgliesh
America is Born - Johnson
The Courage of Sarah Noble - Dalgliesh
Albert Schweitzer - Daniel
Babe Ruth - Meany

MYTH-FABLE

Andy and the Lion - Daugherty
Boy Who Cried Wolf - Aesop
The North Wind and the Sun - Aesop
Lion and the Mouse - Aesop
Hare and the Tortoise - Aesop
Fox and the Grapes - Aesop
Town Mouse and the Country Mouse - Aesop
Once a Mouse - Brown
The Brementown Musicians - Grimm
How to Catch a Leprechaun - Wheaton
The Grasshopper and the Ant - Aesop
The Crow and the Pitcher - Aesop
The Dog in the Manger - Aesop
Midas and the Golden Touch - Hawthorne
The First Book of Mythology - Elgin
Favorite Stories Old and New - Gruenberg
Chanticleer and the Fox - Cooney

OTHER LANDS

Children of the Northlights - D'Aulaire
Little Igloo - Beim
The Story about Ping - Flack
Snowstorm - Chonz
The Big Fish - Johnson
The Painted Pig - Morrow
Madeline - Bemelmans
A Pair of Red Clogs - Matsumo
Five Chinese Brothers - Bishop
Snipp, Snap, Snurr and the Red Shoes - Lindman
Crow Boy - Tashima
A Bell for Ursli - Chenz
Nine Days to Christmas - Ets
True Book of Little Eskimos - Copland
Little Fu - Creekmore
Heidi - Spyri
Hans Brinker - Dodge
Little Pear - Lattimore
Stories of Japan - Dolch
Holland in Pictures
Poppy Seeds - C. R. Bulla

K - 3

SUGGESTED KEY READINGS

OTHER LANDS (Con't)

Pelle's New Suit - Beskaw
What Do I Say? - Simon
Madeline's Rescue - Bemelmans

POETRY

"Gardens" - Behn
"This Is My Rock " - McCord
"Little Orphant Annie" - Riley
"The Pirate Don Durk of Dowdee" - Meigs
"The Potatoes' Dance" - Lindsey
"The Lost Shoe" - De La Mare
"What Is White" - O'Neill
"Prince Lesson" - Sandburg
"The Horseman" - De La Mare
"Let's Build a Railroad" - Seeger
"Chanticleer" - Tyman
"Windy Nights" - Stevenson
"Godfrey, Gorden, Gustavus Gore" - Rand
"Between Two Hills" - Sandburg
"Fog" - Sandburg
"Fireflies in the Garden" - Sandburg
"Firefly" - Roberts
"Take Sky" - McCord
"Frog Went a-Courtin'" - Langstaff
"The Little Island" - MacDonald
"The Night Will Never Stay" - Farjeon
"The Park" - Tippett
"The Duel" - Field
"Over the Meadow" - Rojankovsky
"Pied Piper of Hamlin" - Browning

CLASSIFICATION: ADVENTURE
TITLE: THE SNOWY DAY
AUTHOR: EZRA JACK KEATS

Teaching Aims

1. To help a child develop a positive self-image.
2. To develop the idea that snow melts.

Motivation

1. Read the story on a snowy day.
2. Let children bring snow into school to see what happens to it.
3. Make snow flakes from white construction paper.

Pivotal Questions

1. What surprise did Peter have when he woke up.
2. How did Peter dress for going outdoors?
3. What were some of the things Peter did in the snow?
4. What sounds did Peter hear when he played in the snow?
5. What are some of the things you like to do in the snow?
6. What are some of the sounds you make in the snow?
7. What happened to the snow Peter put into his pocket? Why?
8. What did Peter dream?
9. What was Peter's surprise when he awoke from his nap?

Related Activities

1. Use related books:
    White Snow, Bright Snow - Alvin Tresselt
    Katy and the Snow Shovel - Virginia Burton
    Snow Storm - Selina Chonz
2. Let children go outside to play in the snow. Then have them watch what happens to their snow-covered coats when they return to the room.
3. Present a science unit on different kinds of weather.
4. Allow children to prepare a class bulletin board of a winter scene.
5. Make snow cream.
6. Make snowmen from construction paper and decorate with buttons, materials, etc.
7. Teach the songs "Winter," "Sky Bears," and "Snowstorm."
8. Use Time for Poetry, pages 365-67.
9. Write class or individual poems about snow.

CLASSIFICATION: ADVENTURE
TITLE: MIKE MULLIGAN & HIS STEAM SHOVEL
AUTHOR: VIRGINIA LEE BURTON

Important Ideas and/or Stylistic Devices

1. The usefulness of old things.
2. The constant changes that occur through modernization.
3. Human qualities given to an inanimate object.

Teaching Aims
1. To show that old things can be useful.
2. To learn about a steam shovel and what it does.
3. To show that man is constantly developing new and better machines.
4. To encourage in children a sense of community pride.

Motivation
1. Take a field trip to see a steam shovel or its modern equivalent.
2. Prepare a bulletin board display of steam shovels, machines, etc.
3. Display and let the children work a toy steam shovel.

Pivotal Questions
1. What was Mary Anne's problem? What caused it? How was it solved?
2. How did the people show that they were interested in what Mike and Mary Anne were doing?
3. How did Mike keep his promise to the townspeople?
4. What problem did Mary Anne make for herself? How was it solved?
5. How does a real steam shovel get out of a hole?
6. How was Mary Anne different from a real steam shovel?
7. How did Mike feel about Mary Anne?

Related Activities
1. Take a field trip to see a steam shovel or its modern equivalent.
2. Create a bulletin board.
3. Make a booklet about machines.
4. Show the film "Mike Mulligan and His Steam Shovel."
5. Sing: "Steam Shovel" and "Chug-a-rum."
6. Collage, draw, paint, or make with construction paper machines that the children understand.

CLASSIFICATION: ADVENTURE
TITLE: IF I RAN THE ZOO
AUTHOR: DR. SEUSS

Important Ideas and/or Stylistic Devices
1. Use of the imagination.
2. Use of rhyme.

Teaching Aim

To provide an example of the use of rhyme.

Motivation
1. Summarize the story to stimulate interest in the unusual characters.
2. Display a group of books dealing with the zoo.
3. Construct a bulletin board or display of zoo animals.

Pivotal Questions
1. How is Gerald McGrew's zoo different from other zoos you have seen or read about?
2. Would you like to visit Gerald McGrew's zoo? Why? Why not?

3. Could you find a zoo like Gerald McGrew's? Why? Why not?

Related Activities

1. Make zoo cages and animals; use either construction paper or boxes and tubes.
2. Play a guessing game (Children take turns being animals and others guess which animals they are).
3. Sing: "Elephant Song," "Here Come the Monkeys," "Did You Ever?" "A Big Animal," "Riding on an Elephant," "The Seals," "The Bear," "The Lion."
4. Listen to the record, "Carnival of Animals," Adventures in Music-Album 1. Some of these songs may be dramatized and/or used with rhythm instruments.
5. Tell or write stories about zoo animals.
6. Open a box of animal crackers and ask for animal identifications before eating the crackers.
7. Take field trips to see different animals.

CLASSIFICATION: ADVENTURE
TITLE: NOBODY LISTENS TO ANDREW
AUTHOR: ELIZABETH GUILFOILE

Important Ideas and/or Stylistic Devices

1. Surprise ending.
2. Repetition of words and phrases.

Teaching Aims

1. To show that grownups need to listen as well as children.
2. To introduce community helpers.
3. To encourage independent reading.

Motivation

1. Allow children to read the book themselves.
2. Ask children if they have ever tried to tell something to someone who would not listen. Ask the children to tell how they felt.
3. Have children read the title and tell what they think Andrew is trying to say.

Pivotal Questions

1. Why would no one listen to Andrew at first?
2. What was Andrew trying to tell them?
3. Who finally listened to Andrew? Why?
4. How did they feel when they found out what Andrew was trying to tell them?
5. What would you do if you found a bear on your bed?

Related Activities

1. Read the fable "Boy Who Cried Wolf."
2. Dramatize the story by acting it out or by using hand puppets.

3. Draw a picture showing something that might have happened to the bear from the time he escaped from the zoo until he was found on Andrew's bed.
4. Discuss what might have happened if nobody had ever listened to Andrew.
5. Use unfamiliar words for a word study.
6. Present a related reading, Wait for William by Marjorie Flack.

CLASSIFICATION: ADVENTURE
TITLE: WAIT FOR WILLIAM
AUTHOR: M. FLACK

Teaching Aims

1. To introduce the idea to children that age is only one of the differences between children.
2. To show that one of the responsibilities of older children is to look after the younger ones.

Motivation

1. Take a field trip to see a circus parade.
2. Have the children tell of differences they have noticed between themselves and younger brothers and sisters or older brothers and sisters.
3. Display circus pictures or animals.
4. Let children role play a circus parade and march to music (Album 2, Music Horizons).

Pivotal Questions

1. Who was William?
2. What problem did William have?
3. Where were the children going?
4. What happened to William on the way to the circus parade?
5. What surprise did the other children have?
6. How did the older children treat William after the parade?
7. What were some other examples of thoughtfulness in the story?

Related Activities

1. Let the children compare pictures of themselves now and when they were babies.
2. Take a field trip to a circus if one is in town.
3. Act out a circus parade.
4. Related reading -- Nobody Listens to Andrew by E. Guilfoile
5. Sing: "Clown," "Man on the Flying Trapeze," "Circus Parade," "Riding On An Elephant," "Here Come the Monkeys," "Elephant Song."

CLASSIFICATION: ANIMAL
TITLE: SAMMY THE SEAL
AUTHOR: SYD HOFF

Teaching Aim

To encourage independent reading.

Motivation

1. Show the cover and ask the children if they have ever seen a seal walking down the street.
2. Discuss seals the children may have seen in a zoo, Marineland, or on television.

Pivotal Questions

1. What did the zoo keeper feed the animals?
2. Why did Sammy leave the zoo?
3. How did Sammy get out of the zoo?
4. What were the things Sammy saw in the city?
5. When Sammy became tired of looking around, what did he want to do?
6. Where were some of the places Sammy considered swimming?
7. Where did Sammy swim?
8. Why did Sammy get in line?
9. What did the children do in school?
10. How did the teacher discover Sammy?
11. Why did the teachers let Sammy stay?
12. What did Sammy learn?
13. Why did Sammy go back to the zoo?
14. How did he get back?
15. In the end how did Sammy feel about the zoo?

Related Activities

1. Sing "The Seals."
2. Select a zoo animal and write a story in which the animal has an adventure outside the zoo but eventually returns.
3. Read the poem "The Seal." Read the poem, learn the song and illustrate them.

CLASSIFICATION: ANIMAL
TITLE: BILLY AND BLAZE
AUTHOR: C. W. ANDERSON

Important Ideas and/or Stylistic Devices

The master-pet relationship as one of love.

Teaching Aims

1. To illustrate the relationship that can exist between children and animals.
2. To help children learn the importance of the proper care and training of their pets.
3. To emphasize that caring for and training a pet can be fun.

Motivation
1. Display other Blaze books.
2. Make a collection of pictures of horses.
3. Discuss what a steeplechase is.
4. Ask pupils how to care for a horse.
5. Visit a farm where children may see a horse.
6. Bring a Cup Award (Gold or Silver) or Ribbon Award for children to see. Discuss why these awards are given. Explain that the same type of awards are given in other areas.

Pivotal Questions
1. Why was Blaze given to Billy?
2. What did Billy and Blaze do together?
3. Why did Billy name the horse Blaze?
4. What did Billy and Blaze do when they heard the dog howling?
5. How did Blaze feel about Rex?
6. How did Billy find out about the horse show?
7. Why didn't he think he would win?
8. How did he win?
9. What did Billy receive? What did Blaze and Rex receive?

Related Activities
1. Make horses from cardboard boxes and tubes.
2. Make a horse using a sawhorse as a base; use wads of paper to give it shape and cover it with paper-mache. Dry it and stitch on burlap bags. Put a blanket on for a saddle.
3. Using squares of poster board or cardboard boxes have children draw horses on them. Punch holes in the outlines and use yarn and a large needle to stitch around the shape of the horse.
4. Field Trip - See No. 5 under Motivation.
5. Read other Blaze books.
6. Read Black Beauty.
7. Sing: "Our Ponies," "My Little Pony," "All the Pretty Little Horses.'

CLASSIFICATION: ANIMAL
TITLE: ANGUS AND THE CAT
AUTHOR: M. FLACK

Important Ideas and/or Stylistic Devices
Friendship.

Teaching Aim
1. To show how a friendship develops between cat and dog (relate to people forming friendships).

Motivation
1. Have one child bring in a dog and one a cat to provide the immediate experience for those who have never been near either cats or dogs.
2. Tell of experiences involving dogs and cats.
3. Read the poem "Gingham Dog and Calico Cat."
4. Display other Angus books.

Pivotal Questions

1. Who was Angus?
2. What sort of personality did Angus have?
3. What were some of the things Angus learned?
4. Why had Angus not learned about cats?
5. How did Angus have a chance to learn about cats?
6. What did the cat do to Angus? What does this mean?
7. How did the cat always manage to escape?
8. How did the cat completely disappear from Angus' sight?
9. Did the cat disappear on purpose? Why or why not?
10. How did Angus feel when he could not find the cat?
11. How did Angus and the cat react when they saw each other again?

Related Activities

1. Have children make a gingham dog or a calico cat on construction paper from pieces of material, buttons, etc.
2. Read other Angus books.
3. Develop a unit on different kinds of dogs and cats.
4. Teach the lame dog stunt (running with three legs on ground and one up).
5. Teach songs: "Old Gray Cat," "The Cat in the Snow," "Where Has My Little Dog Gone," "Bingo," "The Doggie in the Window."

CLASSIFICATION: ANIMAL
TITLE: MAKE WAY FOR DUCKLINGS
AUTHOR: ROBERT McCLOSKEY

Important Ideas and/or Stylistic Devices

1. Family unit -- mother, father, children.
2. Policeman as a community helper.

Teaching Aims

1. To show solidarity of family life.
2. To learn how some animals take care of their young.

Motivation

1. Show a duck and a duckling.
2. Take a field trip to a pond or pet shop to see ducks.
3. Display pictures of ducks.

Pivotal Questions

1. For what type of home was the duck family looking?
2. In what ways was the duck family like your family?
3. What were the responsibilities of the mother and father ducks?
4. What did the policeman do to help the Mallard family?
5. What can we do to be kind to animals?

Related Activities

1. Make a duck family from paper mache or paper bags.
2. Show the filmstrip or film of "Make Way for Ducklings."

3. Make booklets of animal families.
4. Sing: "Barnyard Family," "Little Ducks," "All the Ducks," "Ducks in the Mill Pond."
5. Related Stories: The Ugly Duckling, Angus and the Ducks, The Story about Ping.

CLASSIFICATION: ANIMAL
TITLE: PLAY WITH ME
AUTHOR: MARIE HALL ETS

Teaching Aims
1. To introduce children to various woods animals.
2. To point out that not all animals are pets and that not all animals can be played with.

Motivation
1. Create a science or nature corner using animals listed in the story.
2. Take a walk through the woods and notice different kinds of animals.

Pivotal Questions
1. Whom did the little girl meet?
2. What did she want them to do? Why?
3. How did they react to her?
4. What did the little girl do when none of the animals would play with her?
5. How did the animals surprise her?

Related Activities
1. Develop a science unit about animals of the woods and ponds.
2. Dramatize the story, having children assume the parts of the different animals.
3. Role play the different animals.
4. Have relay races. (Rather than just running and jumping, have children imitate actions of animals.)
5. Use filmstrips about small animals.
6. Sing: "The Turtle," "Frog in the Mill Pond," "Little Bird Go Through My Window," "Over in the Meadow," "Bouncing Rabbits," "I Had a Little Turtle," "Caught a Rabbit," "The Frog," "Mister Rabbit."

CLASSIFICATION: ANIMAL
TITLE: THE STORY OF FERDINAND
AUTHOR: MUNRO LEAF

Important Ideas and/or Stylistic Devices
Kindness to animals.

Teaching Aims
1. To introduce customs and dress of Spain.

2. To show the concern a mother has for her children.
3. To illustrate that the same things do not make all people or animals happy.
4. To stress the importance of kindness to animals.

Motivation
1. Locate the setting for this story on a map of Spain.
2. Show pictures of bullfighting or bullfighters.
3. Construct a bulletin board for various sports.

Pivotal Questions
1. What kind of bull was Ferdinand?
2. How are bulls chosen for bullfighting?
3. Why did the men think Ferdinand would be a good bull for the arena?
4. What did you know about Ferdinand that the men did not know?
5. How did Ferdinand act in the arena? Why?
6. How did the people who were watching feel about Ferdinand?
7. Would you consider bullfighting being kind to animals?

Related Activities
1. Draw a picture of how you think Ferdinand should have acted in the arena.
2. Dramatize the story.
3. Write a class poem about a bull.
4. Contact a local SPCA member and invite him to discuss kindness to animals.

CLASSIFICATION: ANIMAL
TITLE: CURIOUS GEORGE FLIES A KITE
AUTHOR: REY

Important Ideas and/or Stylistic Devices
1. Curiosity killed the cat.
2. Friendship.

Teaching Aims
1. To point out that sometimes curiosity can get a person into trouble.
2. To develop the idea that friends help one another in times of trouble.
3. To encourage children to fulfill their responsibilities.

Motivation
1. Bring and observe a monkey, live or model.
2. Ask the children what the word curious means; give synonyms.
3. Discuss experiences in which the children have gotten into trouble and needed help.
4. Make a kite.
5. Display Curious George books.

Pivotal Questions

1. Who was Curious George?
2. Why was he called Curious George?
3. Who was the man with the big yellow hat?
4. What was George first curious about?
5. What did George do with the bunny?
6. What happened to the bunny?
7. How did George find the bunny?
8. What attracted George's curiosity next?
9. How did George make a fishing pole?
10. Why couldn't George catch any fish?
11. How did George get all cold and wet?
12. Who came to George's rescue?
13. What did George and Bill do together?
14. How did George help Bill?
15. What happened to George while he was waiting for Bill to return?
16. Who rescued George while he was waiting for Bill to return?
17. What happened when George returned the kite?

Related Activities

1. Make a monkey from socks.
2. Draw a picture of the part of the story you liked best.
3. Write your own Curious George story or episode.
4. Read other Curious George books.
5. Bring and observe a monkey, live or model.
6. Sing: "Here Come the Monkeys."

CLASSIFICATION: FANCIFUL
TITLE: THE LITTLE ENGINE THAT COULD
AUTHOR: WATTY PIPER

Important Ideas and/or Stylistic Devices

1. Use of a moral.
2. Repetitive phrases.

Teaching Aims

1. To learn that it is not always the prettiest or the biggest that gets the job done.
2. To help children think positively.
3. To show the importance of cooperation.

Motivation

1. Put a model train or pictures of a train on display.
2. Visit a train station or freight yard.
3. Have children tell of an experience in which they did something they didn't think they could.

Pivotal Questions

1. Where was the train going? Why?
2. Why did the train need help?

3. How was the Little Engine different from the others?
4. What did the Little Blue Engine say as he went up the hill, and what did he say as he came down the hill?
5. Which engine did you like best? Why?

Related Activities

1. Make a train from boxes.
2. Make a collection of pictures of different kinds of trains.
3. Develop a unit on railway helpers.
4. Take a field trip to railway stations.
5. Take a trip on a train.
6. Sing: "When the Train Comes Along," "Train Song," "Trains Is A-Coming," "Willie, The Freight Train," "Get on Board," "Little Train of Caipira."
7. Use the filmstrip and record of the story.

CLASSIFICATION: FANCIFUL
TITLE: RAIN MAKES APPLESAUCE
AUTHOR: JULIAN SCHEER AND MARVIN BILECK

Important Ideas and/or Stylistic Devices

Humor and imagination.

Teaching Aim

To encourage creative writing and/or drawing.

Motivation

1. Read the story on a rainy day.
2. Bring a bag of apples and let children try to guess what is in the bag by using all five senses. Keep the contents a surprise until after the story is read.
3. Put either applesauce or nonsense on the board and have children tell what it means.
4. Ask children how to make applesauce. Do you get applesauce from rain?

Pivotal Question

Why did the little character always say, "Oh, you're just talking silly talk"?

Related Activities

1. Open the surprise bag and let the children pass out the apples. Let the children discover that there are not enough. Count the children and the apples. Ask the children what they can do so that each child will have some apple. Cut the apples so that there will be enough, thereby teaching fractions, and/or discuss the merits of applesauce in such a situation.
2. Read Johnny Appleseed.
3. Play the music of "William Tell Overture" and tell the story.

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CLASSIFICATION: FANCIFUL
TITLE: TRAVELS OF DR. DOLITTLE
AUTHOR: HUGH LOFTING

Teaching Aims

1. To encourage independent reading.
2. To teach the term veterinarian.
3. To stress the importance of helping one another.
4. To introduce the country of England and the continent of Africa.
5. To introduce transportation by boat.
6. To introduce the idea of time and distance.
7. To explain that animals get sick and often need the services of a veterinarian.

Motivation

1. Display other Dr. Dolittle books.
2. Sing songs from the movie Dr. Dolittle.
3. Have a discussion by the children who have seen the movie.
4. Put the word veterinarian on the board and ask children to tell what it means.
5. Have children tell about their sick pets and what they did to help them.

Pivotal Questions

1. Who was Dr. Dolittle?
2. Where did he live?
3. What happened when he walked down the street?
4. Who were some of the animals who lived with Dr. Dolittle?
5. Why did Chee-Chee come to see Dr. Dolittle?
6. How did he get to the sick monkeys?
7. Who tried to stop Dr. Dolittle? How?
8. How did Dr. Dolittle escape and reach the monkeys?
9. How did Dr. Dolittle make the animals well?
10. How did the monkeys thank Dr. Dolittle?
11. How did Dr. Dolittle get back to England?

Related Activities

1. Tell about and draw a picture of your favorite character.
2. Provide a globe and a map so that children can find England and Africa.
3. Develop a social studies unit on different types of doctors.
4. Have children write an invitation to a veterinarian inviting him to come talk to the class.
5. Make a movie of Dr. Dolittle from children's pictures.
6. Teach the song "Talk to the Animals" from the movie Dr. Dolittle.
7. Plan a movie trip to see the film or secure it from a rental agency. Check with the local theater manager about a special morning show for all K-3 children in a town or community.

CLASSIFICATION: FANCIFUL
TITLE: WHERE THE WILD THINGS ARE
AUTHOR: MAURICE SENDAK

Important Ideas and/or Stylistic Devices

1. Lyric quality of the words.
2. Dreams.

Teaching Aims

1. To develop concept of imagination.
2. To point out the use of imagination in pictures.

Motivation

1. Ask children to tell some of their imaginative experiences or dreams.
2. Ask children what wild things are.

Pivotal Questions

1. What are the wild things?
2. Where did Max find the wild things?
3. How did the wild things react to Max?
4. What made Max wake up?
5. Why was Max punished?
6. Was this a fair punishment? Why? Why not?

Related Activities

1. Art - paint or use chalk to draw imaginary things.
2. Dramatize the story.
3. Have children use their imaginations to create a different ending to the story or tell what else might have happened if Max had not met the wild things.
4. Ask children to find describing words in the story and then tell what they mean.
5. Use music to stimulate the imagination of the children and ask them to tell you what it makes them think about.

CLASSIFICATION: FOLK
TITLE: SHOEMAKER AND THE ELVES
AUTHOR: J. GRIMM

Important Ideas and/or Stylistic Devices

1. The importance of helping each other.
2. Read-aloud fairy tale.

Teaching Aims

1. To introduce the folk tale as a means of helping children tell the difference between real and make-believe.
2. To show the importance of being able to help one another, especially in time of need.
3. To point out the fact that because one does something for someone else, he may not necessarily be repaid.

Motivation

1. Show an elf doll or pictures of elves to encourage a discussion about elves.

2. Have children draw what they think an elf looks like and discuss the pictures before reading the story.
3. Ask children how they think shoes were made long ago.
4. Visit a shoe shop.
5. Read the story "The Lion and the Mouse" and discuss how the lion and the mouse helped each other.

Pivotal Questions

1. What kind of people were the shoemaker and his wife?
2. How did they earn their living?
3. How did the elves help the shoemaker and his wife? Why?
4. How did the shoemaker and his wife discover who was helping them?
5. How did they in turn help the elves?
6. What happened to the elves and the shoemaker?
7. Could this story relate to people now and the way they behave?
8. How have you ever helped someone without his knowing about it?

Related Activities

1. Read Brownies - Hush! and Brownies - It's Christmas by Gladys Adshead.
2. Sing and use rhythm sticks with "The Shoemaker."
3. Present a puppet show.
4. Model elves from clay; draw or paint elves.
5. Plan a trip to a shoe factory and/or shoe shop.
6. Correlate with social studies to study how shoes are made today.
7. Use the sound filmstrip of the story.

CLASSIFICATION: FOLK
TITLE: WIZARD OF OZ
AUTHOR: BAUM

Important Ideas and/or Stylistic Devices

1. Friendship.
2. Read-aloud story.

Teaching Aims

1. To point out the difference between reality and make believe.
2. To point out that all people have problems but that they can solve many of their own problems if they try.

Motivation

1. Ask children about dreams they have had.
2. Define wizard, cyclone.
3. Play music from "Wizard of Oz."
4. When the movie makes its annual appearance on TV, assign it as homework; then begin the study of the book.

Pivotal Questions

1. Why did Dorothy's family go into the cellar?
2. Why did Dorothy come out of the cellar?

3. What happened to Dorothy?
4. Who did Dorothy first meet in the Land of Oz?
5. How did the good witch help Dorothy?
6. Whom did she meet on the yellow brick road?
7. Why did each of these characters want to go to see the Wizard of Oz?
8. What happened to these characters on their journey to the Emerald City?
9. What did they have to do before the Wizard would help them?
10. What happened to them on their way to kill the witch?
11. Were they successful?
12. What did you learn about the Wizard of Oz?
13. How did Oz appear to each character?
14. How was each character's problem solved?
15. What happened when Dorothy returned to Kansas?

Related Activities
1. Play the record with the story.
2. Present a play of the Wizard of Oz.
3. Prepare a puppet show.
4. Use the related story "Where the Wild Things Are."
5. Reconstruct Dorothy's family farm or the Emerald City.
6. Make replicas of the scarecrow (straw and rags), tin-man (tin cans), and lion (paper mache).

CLASSIFICATION: FOLK
TITLE: THE EMPEROR'S NEW CLOTHES
AUTHOR: HANS CHRISTIAN ANDERSEN

Important Ideas and/or Stylistic Devices

The values of wisdom, innocence, sincerity, and truthfulness.

Teaching Aims
1. To encourage children to read other fairy tales of their own choosing.
2. To strengthen in children the ideals of honesty, sincerity, and truthfulness.
3. To demonstrate the necessity of being aware of one's responsibilities and fulfilling them.

Motivation
1. Display other Andersen fairy tales.
2. Discuss Hans Christian Andersen's life.
3. Play regal music and let children role play being kings.
4. Discuss how children feel in new clothes and the type of reaction they like to have from other people.

Pivotal Questions
1. How did the weavers cheat the king?
2. How did the people around the king react to his new clothes? Why?
3. How did the king show off his new clothes?
4. Who was the only really wise person? Why?

Related Activities

1. Let children set up a court and role play a king, queen, etc.
2. Make crowns from construction paper and decorate them.
3. Discuss various countries' governments (king vs. president).
4. Related readings: King Midas, "Sing a Song of Sixpence," "Old King Cole."
5. Write or tell a different ending to the story.
6. Discuss the words cheat and cheating.
7. Discuss or write what the king did to the cheats or weavers.
8. Use the sound filmstrips of the story.

CLASSIFICATION: FOLK
TITLE: JACK AND THE BEANSTALK
AUTHOR: UNKNOWN

Important Ideas and/or Stylistic Devices

Use of crisis situations.

Teaching Aims

1. To develop an interest in character motivation--why people do things.
2. To stimulate a knowledge of right and wrong and the fine line that divides them.
3. To encourage an interest in folktales, giants, and castles.

Motivation

1. What does the word giant mean? Have you ever heard of the Redwood trees? What kind of giants are these?
2. Bring a bean plant to school. Discuss its growth.
3. Draw a picture of a castle and include the people who might live in it.

Pivotal Questions

1. Who was Jack?
2. Why did Jack have to take the cow to town?
3. What did Jack trade the cow for? Why do you think he traded for beans?
4. What did Jack's mother think about the beans? Why? What did she do?
5. What happened to the beans?
6. Why did Jack climb the beanstalk?
7. What did Jack see at the top?
8. Why did the giant's wife let Jack in?
9. What happened when the giant came home?
10. What did Jack do when the giant fell asleep?
11. Why did the giant wake up?
12. What did he do?
13. How did Jack save himself?
14. Was what Jack did right or wrong? Why? Why not?

Related Activities

1. Dramatize the story with puppets.
2. Make a movie with children's drawings.
3. Play the record and show the filmstrips.

4. Grow bean plants as a related science project.
5. Write a story about a giant.
6. Discuss what might have happened if Jack had not cut down the beanstalk.
7. Read some Paul Bunyan tales.
8. Make a giant and/or a beanstalk using construction paper, rope, etc.
9. Have children create their own story based on the structure of Jack and the Beanstalk. Have them include the following: a) setting, b) introduction of characters, c) problem, d) incidents leading to solution, and e) solution.
10. Read the Giant Story by Beatrice de Regniers.

CLASSIFICATION: **FOLK**
TITLE: THE THREE BILLY GOATS GRUFF
AUTHOR: UNKNOWN (ORIGIN-NORWAY)

Important Ideas and/or Stylistic Devices
1. Use of repetition.
2. Importance of thinking clearly.

Teaching Aims
1. To acquaint children with folk tales.
2. To show size comparisons.
3. To show effects of selfishness, greed, and cleverness.

Motivation
1. Most of the children will probably have rubber models of trolls; have them put them on display.
2. Ask children to tell what a troll is before showing them the picture in the book.

Pivotal Questions
1. Where were the goats going? Why?
2. Where did the troll live?
3. What did the troll do when the goats crossed the bridge?
4. How were the goats able to cross the bridge safely?
5. What happened to the troll?
6. Do you think the troll deserved what happened to him? Why?

Related Activities
1. Dramatize the story.
2. Make masks to use in the dramatization.
3. Show the filmstrip "Three Billy Goats Gruff."
4. Make a filmstrip using a succession of children's pictures.
5. Make puppets from construction paper; tape them to a pencil or ruler and give a puppet show.
6. Related stories: Goldilocks and the Three Bears, Three Little Pigs.
7. Use the record of the story.

CLASSIFICATION: HISTORICAL AND BIOGRAPHICAL
TITLE: ABRAHAM LINCOLN
AUTHOR: D'AULAIRE

Teaching Aims

1. To show that each person has the power to help shape his life.
2. To teach about a great American president.

Motivation

1. At the beginning of the month of February discuss the important holidays in that month.
2. Display American symbols (flag, Liberty Bell, Washington's and Lincoln's pictures, etc.) Relate them to the teaching aims.
3. Build a table-model log cabin from Lincoln Logs.

Pivotal Questions

1. Who was Abraham Lincoln? What kind of man was he?
2. How was his childhood like yours? How was it different?
3. Why did the people elect Abraham Lincoln President?
4. Why were some people against the election of Abraham Lincoln?
5. What war was fought when he was President?
6. What is a civil war?
7. Why was the United States Civil War fought? How did the war end?
8. Do you think Lincoln was a good person? Why? Why not?
9. What are slaves? How would your life be different if you were a slave?

Related Activities

1. Develop a book of great Americans including Abraham Lincoln.
2. Discuss or make a chart of the ways we remember Abraham Lincoln (Lincoln Memorial, money, buildings named for him, etc.).
3. Write a class story or individual stories about Abraham Lincoln or the Civil War. Use illustrations.
4. Discuss the death of Lincoln and relate it to recent national incidents.
5. Using a map, trace the movements of Lincoln. These points could be connected by showing the various modes of travel as they were related in the story.
6. Use a filmstrip about Lincoln.

CLASSIFICATION: HISTORICAL AND BIOGRAPHICAL
TITLE: CHRISTOPHER COLUMBUS
AUTHOR: D'AULAIRE

Important Ideas and/or Stylistic Devices

1. The concept of the world's being round.
2. Introduction to the clothing, customs, and beliefs of fifteenth century Spain and Portugal.

Teaching Aims

1. To acquaint the children with the life of Christopher Columbus.
2. To introduce the various beliefs concerning the discoverer of America.
3. To develop the scientific concept that the world is round.

Motivation

1. At the beginning of the month discuss the historically important days in October.
2. Display a map and a globe and show that the earth is more similar to the globe. Then tell the children that at one time people thought the earth was like a map.
3. Ask the children to tell about one of their own discoveries.

Pivotal Questions

1. Who was Columbus?
2. Who helped Columbus get ready for his trip?
3. What was the New World like when Columbus discovered it?
4. How might history be different if Columbus had never sailed?
5. What was Columbus looking for each time he sailed?
6. Describe the three ships. How are they different from those of today?
7. Would you like to sail on the Nina, Pinta, or Santa Maria? Why? Why not?
8. Do you think Columbus was actually the first man to discover America?
9. How were the sailors of Columbus' time different from those of today?

Related Activities

1. Make a model of one of the ships.
2. Discuss other explorers; make a booklet.
3. Discuss the Indians who were here when Columbus landed and how other ethnic groups came to be in America.
4. Use a map and a globe.
5. Use subtraction to determine how long ago Columbus discovered America. Develop the concept of time and ages.
6. Role play Columbus going to Queen Isabella to ask for money and supplies.
7. Related readings: The Columbus Story - Dalgliesh.

CLASSIFICATION: HISTORICAL AND BIOGRAPHICAL
TITLE: THE EGG TREE
AUTHOR: KATHERINE MILHOUS

Important Ideas and/or Stylistic Devices

The origin of the Easter custom of dyeing and hunting eggs.

Teaching Aims

1. To show the different ways of celebrating Easter.
2. To point out the dress and surroundings of the Pennsylvania Dutch.

Motivation

1. Before reading the story, set up the branches for the Egg Tree. Then introduce the story; have materials ready so that the children can design eggs for the tree.

2. Have a display of traditional Easter objects.
3. To show how tradition is handed down, display pictures of Pennsylvania Dutch people and explain the hex signs seen on the barn in the story.

Pivotal Questions
1. Who were Carl and Katy waiting for?
2. What is an Easter egg hunt?
3. Why did Katy go into the attic?
4. How did Katy's eggs differ from the other eggs? Why?
5. What did grandmother do with the eggs?
6. How and why did so many people come to Grandmom's home?
7. Did you notice anything unusual about this family or their home? What?
8. Why do we celebrate Easter?

Related Activities
1. Make an egg tree.
2. Dye Easter eggs.
3. Make Easter eggs from balloons and paper mache, swirls of tissue on egg-shaped construction paper, egg designs on wet paper with Freeart chalk.
4. Make Easter cards.
5. Have an Easter egg hunt.
6. Have an Easter parade; let the children make their own hats.
7. Sing: "Easter Eggs," "At Easter Time," "The Easter Parade," "Here Comes Peter Cottontail."
8. Related readings: Peter Rabbit, Easter Treat, Country Bunny and the Golden Slippers, The Golden Egg Book.
9. Poem: "Meeting the Easter Bunny," from Time for Poetry by Mary Hill Arbuthnot.

CLASSIFICATION: HISTORICAL AND BIOGRAPHICAL
TITLE: PILGRIM THANKSGIVING
AUTHOR: WILMA HAYS

Important Ideas and/or Stylistic Devices
1. Historical fiction.
2. The development of the feelings of the Pilgrims toward the Indians.

Teaching Aims
1. To develop the idea of why Thanksgiving is celebrated.
2. To show that the Pilgrim children had many of the same feelings, ideas, and activities as children of today.

Motivation
1. Ask children to tell how they think the Pilgrims felt when the Indians came to the first Thanksgiving.
2. At the beginning of the month talk about the historically important days in November.
3. Ask what the word Thanksgiving means.

4. Display dried corn, gourds, apples, etc., and relate them to this historical study.

Pivotal Questions

1. Why was Damaris excited when she woke up?
2. Who had invited the Indians? Why?
3. How did Giles feel about the Indians coming?
4. Who was Massasoit?
5. What did the Pilgrims do to get ready for the first Thanksgiving?
6. How did Giles make friends with the Indian boy?
7. What did the Indian boy give Giles?
8. What did they do after dinner?
9. How did they make popcorn?
10. How did Giles and Damaris feel as the day ended?
11. What do we have to be thankful for?

Related Activities

1. Have children make a tomahawk or an Indian headband.
2. Make a mural of the first Thanksgiving -- use paint and/or construction paper.
3. See The Thanksgiving Story teaching guide for additional related activities.
4. Dramatize the story as a production for the entire student body.

CLASSIFICATION: HISTORICAL AND BIOGRAPHICAL
TITLE: THE THANKSGIVING STORY
AUTHOR: ALICE DALGLIESH

Important Ideas and/or Stylistic Devices

Historical fiction.

Teaching Aims

1. To acquaint the children with the Pilgrims and their reasons for coming to America.
2. To develop the idea of why people celebrate Thanksgiving.

Motivation

1. At the beginning of the month talk about the historically important days in November.
2. Show a model or picture of the Mayflower.
3. Discuss where and what Plymouth Rock is.
4. Ask what the word Thanksgiving means.

Pivotal Questions

1. Who were the Pilgrims?
2. Why were people going to America?
3. What were some of the things they took with them?
4. What happened to the Speedwell?
5. Tell about life on the Mayflower.

6. What surprising thing happened to the Hopkins family on the boat?
7. What did the people do when the Mayflower dropped anchor the first time? Why didn't they settle there?
8. Where did they finally settle?
9. Who was Samoset? Squanto?
10. What did the Pilgrims learn from the Indians?
11. Why did the Pilgrims decide to have a Thanksgiving?

Related Activities

1. Make pictures or cardboard cut-outs of symbols of Thanksgiving.
2. Put the word Thanksgiving on the board and let the children make as many little words from it as they can.
3. Make a mobile of Thanksgiving symbols.
4. Read Pilgrim Thanksgiving by Wilma Hays.
5. Make two charts, one labeled "Things Pilgrims Had" and one "Things Pilgrims Did Not Have"; use children's art and magazine pictures as a part of each chart.
6. Use a map to trace the route of the Pilgrims from England to America.
7. Dramatize the first Thanksgiving.
8. Have the children reconstruct the Pilgrims' village.
9. Sing: "It's A Pumpkin," "Mr. Turkey," "My Father's Children," "Thankfulness," "Father We Thank Thee," "Over the River," "Mr. Duck and Mr. Turkey," "Thanksgiving," "Mince Pie or Pudding," "We Thank Thee," "Swing the Shining Sickle."

CLASSIFICATION: MYTH-FABLE
TITLE: THE NORTH WIND AND THE SUN
AUTHOR: AESOP

Important Ideas and/or Stylistic Devices

Use of a moral.

Teaching Aims

1. To introduce fables.
2. To teach that gentleness often succeeds where force fails.
3. To help pupils understand that actions speak louder than words.

Motivation

1. Read the story "The Quarrel."
2. Present an experiment using an electric fan to represent the wind, a sun lamp to represent the sun; have the children take turns experiencing the coolness of the fan and the warmth of the lamp.
3. Ask pupils to describe what they would wear on a windy day or a sunny day and ask them how they would feel on a windy day or a sunny day.

Pivotal Questions

1. What were the wind and the sun arguing about?
2. How did they decide to settle the argument?
3. Who was the victor? Why?
4. Could you think of another way to settle the argument?

Related Activities
1. Encourage creative paintings about the wind and the sun.
2. Dramatize the story.
3. Sing and use rhythms: "The Wind Blew East," "The Little Joke," "Windy Day," "Wind in the Corn," "Breezes are Blowing," "My Corn Is Now Stretching Out Its Hands."
4. Use the Fables of Aesop recording.

CLASSIFICATION: MYTH-FABLE
TITLE: THE DOG IN THE MANGER
AUTHOR: AESOP

Important Ideas and/or Stylistic Devices

Use of a moral.

Teaching Aim

To teach that people should not keep something which they do not need when it might be useful to someone else.

Motivation
1. Reconstruct the setting of the fable with manger, hay, and animals.
2. Before reading the story, have the children draw a picture which includes a manger, hay, dog, cow, ram, and donkey.

Pivotal Questions
1. What did the dog do to upset the animals?
2. Why were the animals upset?
3. What did the animals want the dog to do?
4. Were the animals able to get to the food? Why not?
5. Why do you think the dog wouldn't move?

Related Activities
1. Dramatize the story.
2. Conduct a classroom discussion about experiences which relate to this lesson; from this might come a list of good classroom manners.
3. Have the class list descriptive words used in the fable and discuss their meanings and synonyms.
4. Produce a puppet show.
5. Use the Fables of Aesop recording.

CLASSIFICATION: MYTH-FABLE
TITLE: HARE AND THE TORTOISE
AUTHOR: AESOP

Important Ideas and/or Stylistic Devices

The use of a moral.

Teaching Aims
1. To teach that the slow and the steady sometimes win the race.

2. To teach that it is sometimes better to be silent and do the work than to be boastful and not do the work.

Motivation
1. Bring a rabbit and a turtle to observe and compare.
2. Read the story "The Hare and the Hedgehog."

Pivotal Questions
1. Why did the hare and the tortoise have a race?
2. Who won the race? Why?
3. Which character would you like to be? Why?
4. How do you think the hare felt after the race?
5. Have you ever run in a race? Describe how you felt.

Related Activities
1. Dramatize the story.
2. Have a turtle race.
3. Study turtles and tortoises for similarities and differences.
4. Sing: "The Rabbit," "Turtle."
5. Make a turtle from paper plates. Make a hare from paper bags and cotton.
6. Make puppets and present a puppet show.
7. Use the Fables of Aesop recording.

CLASSIFICATION: MYTH-FABLE
TITLE: GRASSHOPPER AND THE ANT
AUTHOR: AESOP

Important Ideas and/or Stylistic Devices
Use of a moral.

Teaching Aim
To teach that one must work as well as play.

Motivation
1. Have an ant farm for children to observe. Or, if one is not available, use a picture of one.
2. Discuss the characteristics of grasshoppers and ants.
3. Bring in a grasshopper to observe.

Pivotal Questions
1. What had the grasshopper done all summer?
2. What had the ant done?
3. Have you ever put off doing something you should have done? Tell about it.

Related Activities
1. Dramatize the story.
2. Draw a creative illustration of the story.
3. Let children tell about the activity of ants they have observed.
4. Study in science about the lives of ants and grasshoppers.
5. Use the Fablès of Aesop recording.

CLASSIFICATION: MYTH-FABLE
TITLE: BREMENTOWN MUSICIANS
AUTHOR: J. GRIMM

Important Ideas and/or Stylistic Devices

Team work.

Teaching Aim

To develop in children the concept of cooperation.

Motivation

1. Read the Aesop fable The Lion and the Mouse or The Troll's Music.
2. Talk about different sounds of a cat, dog, rooster, or donkey and how they would sound together. Let the children imitate.
3. Let the children play with simple musical instruments.

Pivotal Questions

1. Why did the donkey leave home?
2. Who did he meet on the way to Bremen?
3. Why did these animals join him?
4. Where did the animals spend the night?
5. How did they know the men in the house were robbers?
6. How did the animals plan to get the robbers out of the house?
7. Where did the animals settle down in the house to sleep?
8. Why did the robber go back to the house?
9. What happened to the robber?
10. Who did the robber think was in the house?

Related Activities

1. Show the filmstrip "The Brementown Musicians."
2. Dramatize parts of the story and use instruments to make the noises.
3. Make stick puppets and produce a show or let children portray roles. Use large paper bags for costumes.
4. Make a movie of the story using drawings done by the children.
5. Listen to the record "Brementown Musicians."
6. Make clay models of the characters.

CLASSIFICATION: OTHER LANDS
TITLE: CHILDREN OF THE NORTHLIGHTS
AUTHOR: D'AULAIRE

Important Ideas and/or Stylistic Devices

1. Read-aloud book.
2. Lapp customs, life, and dress in story form.

Teaching Aims

1. To acquaint the children with another land and its people.
2. To show children that similarities do exist between their lives and the lives of children far away.

3. To acquaint children with the phenomenon of the northern lights.

Motivation

1. Display pictures of children of other lands.
2. Make a model of a Lapp home.
3. Display antlers.
4. Make a hat similar to those worn by Lapp boys.

Pivotal Questions

1. How do the lives of Lise and Lasse compare to your own?
2. What did their home look like?
3. Why did the deer swim away?
4. What happened to Lise and Lasse when they were looking for the deer?
5. Why are Lapp families always moving?
6. What was unusual about the way they moved?
7. Why did they go to school only in the fall and spring?
8. How did the children get ready for school?
9. Why did the children take a bath when they reached the village?
10. What unusual thing did the children do to their shoes? Why?
11. What did the children do in school?
12. Why did the children look to the mountain?
13. Describe the arrival of the Lapp family? Why did they come?
14. Would you like to live the life of a Lapp? Why or why not?

Related Activities

1. Make a list showing similarities and differences of our families and Lapp families.
2. Create a mural showing the life of the Lapp family.
3. Relate the story to daylight saving time.
4. Study the use of dogs and reindeer in Lapland.
5. Make reindeer; use construction paper or small twigs for antlers.
6. Locate on a map or globe other areas where the climate changes little all year round.

CLASSIFICATION: OTHER LANDS
TITLE: MADELINE'S RESCUE
AUTHOR: BEMELMANS

Important Ideas and/or Stylistic Devices

1. Rhyme and rhythmic pattern.
2. A child's love for a pet.
3. Surprise ending.

Teaching Aims

1. To encourage an interest in rhyme and to develop sensitivity to rhythmic patterns.
2. To show the close friendship which can develop between children and pets.

Motivation

1. Discuss camp life and proceed to a discussion of a boarding school and life therein.
2. Talk about whether children's pets have ever done anything to help them.
3. Read My Dog and I, the story of a dog who saves a cat from being run over by a train.
4. Put rhyming words on the board and discuss them; relate the discussion to rhyming words in the story.
5. Discuss the word rescue and list synonyms.
6. Use a map to locate Paris. Tell the children the story is about a little girl who lives there. Ask the children what they know about Paris.
7. Display other Madeline books.

Pivotal Questions

1. Who was Madeline?
2. What happened to her?
3. Who helped her? Why?
4. How did Madeline repay the dog?
5. What did they name the dog?
6. Who came to visit the boarding school? Why?
7. What happened to Genevieve?
8. How did the children react?
9. What are the surprises in the story?
10. Did you think the story would end this way? Why? Why not?

Related Activities

1. Have children write an original story based on the structure of Madeline's Rescue. First discuss setting, introduction of characters, problem, and solution.
2. Draw self-pictures with pets.
3. Have a pet show -- let children bring and talk about their pets.
4. Read Away Went Wolfgang by Virginia Kahl or other Madeline books.
5. Look through newspapers and magazines to find other examples of how pets help people or people help pets.
6. Sing: "Where Has My Little Dog Gone," "Go Tell Aunt Rhodie," "Bingo," "Little Hamster," "My Little Dog."

CLASSIFICATION: OTHER LANDS
TITLE: MADELINE
AUTHOR: LUDWIG BEMELMANS

Important Ideas and/or Stylistic Devices

1. Rhyme.
2. A read-aloud picture book.
3. The importance of institutions that provide care or instruction.

Teaching Aims

1. To discuss boarding schools and compare them to public schools.
2. To teach that a hospital is a place where people are helped.

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Motivation

1. Show the illustration on the front of book and discuss it.
2. Ask the children if they know where the story will take place. Help them locate Paris on a world map.
3. Show a picture of a hospital.
4. Have pupils who have had experiences in a hospital share them with the children.

Pivotal Questions

1. Who was Madeline?
2. What kind of a school did she attend?
3. What happened to Madeline?
4. How did the other children feel about what happened to Madeline?
5. How would you feel about going to a hospital? Why?
6. What was Miss Clavel's job?
7. Would you like to attend a boarding school? Why? Why not?

Related Activities

1. Display the Madeline books.
2. Compare Miss Clavel's job to that of the principal of your school.
3. Draw life-size pictures of Madeline.
4. Locate France on a map or globe.
5. Teach some simple songs which involve counting or conversational phrases in French.
6. Invite a doctor and/or a nurse to your room to talk about their work in a hospital.
7. Use the recording of the story.

CLASSIFICATION: OTHER LANDS
TITLE: FIVE CHINESE BROTHERS
AUTHOR: CLAIRE BISHOP

Important Ideas and/or Stylistic Devices

1. Repetition.
2. Beneficial peculiarities.

Teaching Aims

1. To teach ordinal numbers
2. To teach how to form a judgment by employing all the facts.

Motivation

1. Ask children if they have heard of anyone who could swallow the Sea, had an iron neck, could stretch and stretch and stretch his legs, could not be burned, could hold his breath indefinitely. Ask them to draw, write about, or talk about such a person.
2. Ask children how they would feel if they were accused of something they had not done.
3. Ask the children what they know about Chinese people.

Pivotal Questions

1. How were the brothers alike?
2. How were the brothers different?
3. Why were the brothers being punished? Was the punishment fair?
4. How did each brother escape his punishment?

Related Activities

1. Make Chinese coolie hats from construction paper.
2. Relate geography to the story by locating China on a map.
3. Draw pictures of the five Chinese brothers and label them with ordinal numbers.
4. Read Six Foolish Fishermen by Benjamin Elkin.

CLASSIFICATION: OTHER LANDS
TITLE: WHAT DO I SAY?
AUTHOR: NORMA SIMON

Important Ideas and/or Stylistic Devices

1. Written in the first person.
2. Urban life with multiethnic groups.
3. Importance of good manners.

Teaching Aims

1. To show how personal a book can be.
2. To demonstrate the importance of good manners and daily habits.
3. To show that children of all races have many things in common.

Motivation

1. Ask children to share some of their daily activities and tell if they think children from other races do the same things.
2. Step on someone's toe. Say, "I'm sorry." Then ask children why you said "I'm sorry."
3. Give the children a large sheet of paper. Have them divide it in half and draw a picture in black and white on one half and the same picture in color on the other. Let them tell which picture they like and why.

Pivotal Questions

1. What are manners?
2. Why should we want to have good manners?
3. Have you ever been complimented for using good manners? What had you done?

Related Activities

1. Read "Manners Can be Fun" by Munro Leaf.
2. Make a "Politeness Tree."
3. Do some role playing using good manners.
4. Display other multiethnic books.
5. Teach some phrases in other languages: for example, bonjour, adios, etc.

LEVEL 4-6

SUGGESTED READING LIST

TEACHING GUIDES FOR SELECTED LITERATURE

4 - 6

SUGGESTED KEY READINGS

ADVENTURE

Brave Riders - Balch
Two Worlds of Davy Blount - Bell
Down the Mississippi - Bulla
Henry and Beezus - Cleary
Courage of Sarah Noble - Dalgliesh
Robinson Crusoe - Defoe
Pony Express Goes Through - Driggs
Young Stowaways in Space - Elam
Oregon Trail - Parkman
Eddie Series - Haywood
Minn of the Mississippi - Holling
Rip Van Winkle - Irving (adaptation)
The Legend of Sleepy Hollow - Irving (adaptation)
Call of the Wild - London
A Race With the Ice - MacDonald
Miss Pickerell Goes to Mars - MacGregor
Jonathan Goes West - Meader
Whitey Series - Rounds
Crystal Mountain - Rugh
Darius Green and His Flying Machine - Trowbridge
Island of the Blue Dolphins - O'Dell
Adventures of Tom Sawyer - Twain
Little House on the Prairie - Wilder
Swiss Family Robinson - Wyss

ANIMAL

Billy and Blaze - Anderson
High Courage - Anderson
Freddy Series - Brooks
The Enormous Egg - Butterworth
Rabbit Hill - Lawson
Flat Tail - Gall
Old Yeller - Gipson
Brighty of the Grand Canyon - Henry
Jungle Book - Kipling
Dr. Dolittle - Lofting
My Friend Flicka - O'Hara
The Yearling - Rawlings
Bambi's Children - Salten
Big Game Hunter - Sutton
The Biggest Bear - Ward
Mr. Popper's Penguins - Atwater
Winter-Sleeping Wildlife - Barker
Star of Wild Horse Canyon - Bulla
Cat Who Went to Heaven - Coatsworth
The Black Stallion Series - Farley
Savage Sam - Gipson
King of the Wind - Henry
Lassie Come Home - Knight
Burma Boy - Lindquist
Gentle Ben - Morey
Thunderhead - O'Hara
Bambi - Salten
Black Beauty - Sewell
Honk, the Moose - Strong
Charlotte's Web - White

FANCIFUL

Thumbelina - Andersen
The Marsh King's Daughter - Andersen

4 - 6

SUGGESTED KEY READINGS

FANCIFUL (Con't)

The Little Mermaid - Andersen
The Ugly Duckling - Andersen
The Real Princess - Andersen
Mr. Popper's Penguins - Atwater
Peter Pan - Barrie
Wonderful Flight to the Mushroom Planet - Cameron
A Christmas Carol - Dickens
Wind in the Willows - Grahame
The Peterkin Papers - Hale
The Jungle Book - Kipling
Ben and Me - Lawson
Rabbit Hill - Lawson
Wrinkle in Time - L'Engle
Pepper and Salt - Pyle
Mary Poppins - Travers
Stuart Little - White
Miss Pickerell Goes to Mars - MacGregor

The Snow King - Andersen
The Emperor's New Clothes - Andersen
The Brave Tin Soldier - Andersen
Miss Hickory - Bailey
The Wizard of Oz - Baum
Alice in Wonderland - Carroll
Pinocchio - Collodi
The Twenty-one Balloons - de Bois
Tales from Grimm - Grimm
Just So Stories - Kipling
Favorite Tales from Shakespeare - Lamb
Tales from Shakespeare - Green
Winnie the Pooh - Milne
Borrowers - Norton
King of the Golden River - Ruskin
Curious George Series - Rey
The Happy Prince - Wilde
The Tinder Box - Anderson

FOLK

Flying Carpet - Arabian Nights
Sinbad the Sailor - Arabian Nights
Ali Baba and the Forty Thieves - Arabian Nights
Three Golden Oranges and Other Spanish Folktales - Boggs
The Flying Carpet - Brown, ed.
Heather and Broom - Nic Leodhas
The Jack Tales - Chase
The Three Sneezes and Other Swiss Tales - Duvoisin
Legend of Sleepy Hollow - Irving
Little Briar Rose - Grimm
Hansel and Gretel - Grimm
Mother Holle - Grimm
The Goose Girl - Grimm
Little Snow White - Grimm
The Twelve Brothers - Grimm

Aladdin and the Wonderful Lamp - Arabian Nights
Tall Tales of America - Blair
The Five Chinese Brothers - Bishop
Mike Fink - Bowman
Pecos Bill - Bowman
Puss in Boots - Brown, ed.
Ali Baba - Latham
Grandfather Tales - Chase
John Henry and His Hammer - Felton
Rip Van Winkle - Irving
Cinderella - Grimm
Little Red Cap - Grimm
Brementown Musicians - Grimm
The Frog King - Grimm
Clever Elsie - Grimm
The Water of Life - Grimm
The Fisherman and his Wife - Grimm

SUGGESTED KEY READINGS

FOLK (Con't)

The Shoemaker and the Elves - Grimm
The Most Obedient Wife - Grimm
Rapunzel - Grimm
Celtic Folk and Fairy Tales - Jacobs
Pecos Bill and Lightning - Peck
Tall Tales of America - Shapiro
Beauty and the Beast - De Beaumont
The Tiger's Whiskers - Courtlander
Once the Hodja - Kelsey
Clever Manka - Grimm
Bluebeard
Uncle Remus Stories - Harris
Yankee Doodle's Cousins - Malcolmson
The Blind Men and the Elephant - Quigley
American Tall Tales - Stoutenburg
The Fast Sooner Hound - Bontemps
The Elephant's Bathtub - Carpenter
Old Peter's Russian Tales - Ransome

HISTORICAL AND BIOGRAPHICAL

Little Women - Alcott
Caddie Woodlawn - Brink
Benjamin Franklin of Old Philadelphia - Cousin
Door in the Wall - De Angeli
Roald Amundsen - DeLeeuw
Adam of the Road - Gray
Sam Houston - Latham
Paul Revere's Ride - Longfellow
Daniel Boone: Wilderness Trailblazer - Mason
The Fourth of July Story - Dalgliesh
River Boy: The Story of Mark Twain - Proudfir
Dr. George Washington Carver, Scientist - Graham and Lipscomb
Clara Barton - Barton
Squanto, Friend of the White Man - Bulla
Martin Luther King: A Peaceful Warrior - Clayton
Sir Walter Raleigh - DeLeeuw
Poor Richard's Almanac - Franklin
Wright Brothers: First to Fly - Haines
Ben and Me - Lawson
Trail Blazers in American History - Mason
Invincible Louisa - Meigs
Our America - Melbo
Armed with Courage - McNeer
Men of Iron - Pyle
Booker T. Washington - Stevenson
Harriet Tubman - Petry

MYTH-FABLE

Fox and the Grapes - Aesop
The Goose that Laid the Golden Egg - Aesop
Jataka Tales - Babbit
The Iliad - Church, ed.
The Golden Fleece and the Heroes Who Lived Before Achilles - Colum
The Hare and Tortoise - Aesop
The Ugly Duckling - Andersen
Apple and the Arrow - Buff
Children of Odin - Colum
Children's Homer: The Adventures of Odysseus and the Tale of Troy - Colum

4 - 6

SUGGESTED KEY READING

MYTH-FABLE (Con't)

D'Aulaire's Book of Greek Myths - D'Aulaire
The Adventures of Rama - Gaer
Golden Touch - Hawthorne
Just So Stories - Kipling
Myths Every Child Should Know - Mabie
The Story of King Arthur and His Knights - Pyle
The Magic and the Sword - Cox
The Hobbit - Tolkien
Tale Told Again - De La Mare
Greek Gods and Heroes - Graves
Thunder of the Gods - Hosford
Arabian Nights - Lang
Stories of King Arthur and His Knights - Picard
Merry Adventures of Robin Hood - Pyle
Heroic Deeds of Beowulf - Schmitt

OTHER LANDS

Why the Chimes Rang and Other Stories - Alden
Demetrios of Greece - Cavanna
Tales of a Chinese Grandmother - Carpenter
Black Fox of Lorne - De Angeli
My Friend in Africa - Franck
Fire-Hunter - Kjelgaard
King Arthur and His Knights - MacLeon
Snow Treasure - McSwigan
Otto of the Silver Hand - Pyle
Heidi - Spyri
Little Boat Boy, A Story of Kashmir - Bothwell
Viking Adventure - Bulla
The Secret of the Andes - Clark
The Cave - Coatsworth
Hans Brinker or the Silver Skates - Dodge
Boy of the Pyramids - Jones
Burma Boy - Lindquist
Animals of the High Andes - Malkus
Merry Adventures of Robin Hood - Pyle
The Good Master - Seredy
Crow Boy - Yashima

POETRY

"The Tale of Custard the Dragon" - Nash
"The Family Dragon" - Widdemer
"Cynthia in the Snow" - Brook
"The Unicorn" - Young
"Daniel Boone" - Guiterman
"Pilgrims and Puritans" - S.V. & R.C. Benet
"The Gift Outright" - Frost
"Get Up and Bar the Door"
"Vagabond Song" - Carmen
"On a Night of Snow"- Coatsworth
"Pied Piper of Hamlin" - Browning
"A Fairy A-Marketing" - Fyleman
"A Musical Instrument" - Browning
"Swift Things are Beautiful" - Hoffman
"The Duck and the Kangaroo" - Lear
"A Day" - Dickinson
"For Going A-Huntin'" - Austin
"The Cat Heard the Catbird" - Ciardi
"Robin Hood and Allan A Dale"
"Western Wagons" - Benet
"Birches" - Frost
"The Charge of the Light Brigade" - Tennyson

CLASSIFICATION: ADVENTURE
TITLE: ADVENTURES OF TOM SAWYER
AUTHOR: MARK TWAIN

Important Ideas and/or Stylistic Devices

1. Character identification.
2. Simple, direct writing.
3. Utilization of dialect.
4. Use of satire.

Teaching Aims

1. To write personal descriptions.
2. To foster imagination and creativity.
3. To recognize satire.

Motivation

1. Show a Mark Twain filmstrip and talk about his life.
2. Let pupils share their most exciting adventures.

Pivotal Questions

1. How old was Tom?
2. What are superstitions? What superstitions did you notice in the book?
3. How does Tom's school differ from yours?
4. What procedure is followed when suspicious circumstances surround a human death?
5. What tends to incriminate Muff Potter in Dr. Robinson's death?
6. Why is it necessary to be cautious in reaching conclusions on testimony of interested parties?
7. Why was the Mississippi River of more importance to Tom's community than it would be to a modern community?
8. Why is it becoming harder to locate places like Jackson's Island today?
9. Describe the relationship between Tom and Sid. What are the chief reasons for discord between sisters and brothers? How can major discord be avoided?
10. What sort of humor is evident in the novel? In the account of the graduation exercises, what is the target of the author's satire?
11. How do Huck's and Tom's ideas about what they would do if they were rich compare with yours?
12. What is a posse? Why are they practically nonexistent today?
13. Why is it dangerous to allow private citizens to take over law enforcement?
14. Which character do you like best? Why?
15. Do you think that teachers should be allowed to administer corporal punishment to students? Explain.

Related Activities

1. Role play parts of the story.
2. Be a reporter for a newspaper. Cover "The Death of Dr. Robinson" and "The Marriage of Tom and Becky."
3. Read aloud the conversation between Tom and Jim. Initiate a study of dialects in your community. Exchange tapes with other states and countries. Compare your different tapes.

4. Find and read a humorous selection. Prepare a skit.
5. See the film. (Check school, AV catalog, or public library.)
6. Rewrite favorite passages using today's language. Compare the differences in language.
7. Read: White, The Sword and the Stone.

CLASSIFICATION: ADVENTURE
TITLES: RIP VAN WINKLE and THE LEGEND OF SLEEPY HOLLOW (adapted)
AUTHOR: WASHINGTON IRVING

Important Ideas and/or Stylistic Devices
1. The influence of environment on man's mode of living.
2. Use of a moral.

Teaching Aims
1. To acquaint the children with examples of the Dutch dialect and customs.
2. To stimulate imagination about the future.

Motivation
1. Discuss the idiosyncrasies of the imagined author, Diedrich Knickerbocker.
2. Show humorous pictures of the main characters of both stories.

Pivotal Questions
1. How does the folklore of early immigrants enrich the cultural heritage of Americans?
2. Why did Rip Van Winkle seem eager to accommodate everyone but his wife?
3. Does escape from responsibility always give us satisfaction?
4. Why do you enjoy ghost stories?
5. Do you think Ichabod Crane actually saw the ghost rider? Explain.

Related Activities
1. Role play a scene between Rip Van Winkle and his wife.
2. Write cinquains describing the main characters of these stories.
3. Develop comic books telling the adventures of these two stories.
4. Create dances that might typify some of the activities in a Dutch village.
5. Write songs describing the woes of Dame Van Winkle, her husband, and Ichabod Crane.
6. Prepare a frieze of Sleepy Hollow.
7. Have students pretend that they have fallen asleep and have awakened twenty years later. Have them write their reactions.

CLASSIFICATION: ADVENTURE
TITLE: CASTAWAYS IN SPACE (YOUNG STOWAWAYS IN SPACE)
AUTHOR: RICHARD ELAM, JR.

Teaching Aims
1. To study the characteristics of science fiction.
2. To encourage children to stretch their own imaginations.

Motivation

1. Display supplementary books for browsing:
   - Biemiller, Carl L., The Magic Ball from Mars
   - Brooks, Walter R., Freddy and the Men from Mars
   - Cameron, Eleanor, Stowaway to the Mushroom Planet
   - MacGregor, Ellen, Miss Pickerell Goes to Mars
   - Goodwin, Harold L., The Real Book about Space Travel.
2. Show one or both of the following films: Exploring Space 1 reel, b & w; Man in Space 2 reels, color.
3. Ask questions such as "What is a castaway?" "What would happen to a castaway in space?"
4. Discuss modern journeys into space; bring in magazine pictures of launchings and views from space.

Pivotal Questions

1. Why would the author not give the reason for the boys' failing their tests until the end of the story?
2. Why are tests given to space cadets?
3. Why do you suppose Skip and Glen failed their tests and yet "passed" the real-life situation?
4. What facts revealed by recent explorations in space prove or refute parts of this story?
5. How does science fiction differ from other types of literature?

Related Activities

1. Do research on various phases of space exploration and present oral or written reports.
2. Write imaginative compositions about some feature of future existence.
3. Chart and illustrate "Outer-Space Words."
4. Prepare a bulletin board display consisting of current news and pictures of space explorations.
5. Draw imaginary pictures of space or construct models of spacecraft.

CLASSIFICATION: ANIMAL
TITLE: RABBIT HILL
AUTHOR: ROBERT LAWSON

Important Ideas and/or Stylistic Devices

Theme of dependency.

Teaching Aims

1. To emphasize the struggle for survival.
2. To create an awareness of the necessity for rules and laws in any society.

Motivation

1. Discuss how dependent we are on others for our actual existence.
2. Discuss how dependent some animals are on humans.
3. List and discuss the cartoon animals that portray human characteristics.
4. Select several "Peanuts" books for stories about Snoopy the dog.

Pivotal Questions

1. Why were the neighbors of Rabbit Hill interested in who moved to the old house?
2. What kind of people moved to Rabbit Hill?
3. Describe Uncle Analdas.
4. What do the words "There is enough for all" mean?
5. What was the happiest moment in the lives of the animals?
6. How would the story have ended if the people had not liked animals?

Related Activities

1. Read other stories such as Wind in the Willows by K. Grahame and The Tough Winter by R. Lawson.
2. Check with the Wildlife Commission for supplementary materials on wildlife conservation.
3. Keep a record of local wildlife.
4. Dramatize parts of the story.
5. Take a nature hike to see animals in their natural habitat.
6. Study St. Francis of Assisi.

CLASSIFICATION: ANIMAL
TITLE: KING OF THE WIND
AUTHOR: MARGUERITE HENRY

Important Ideas and/or Stylistic Devices

Suspense.

Teaching Aims

1. To stimulate a desire to assume responsibility.
2. To encourage an understanding of animals.
3. To show that communication does not have to be oral.

Motivation

1. Read: Shakespeare, King Richard III, V, vi. The Bible, Job 39: 18-25.
2. Display models and pictures of horses.
3. Ask, "How much does your pet mean to you?"
4. Why is horse racing called the Sport of Kings?

Pivotal Questions

1. What makes you know that Agba was a true friend to Sham?
2. What was the purpose of the gift from the Sultan to Louis XV?
3. What were some of the ups and downs in the life of Sham?
4. What does Agba mean? Did he live up to his name?
5. What effect has Sham had on horse racing today?
6. How important is an animal's pedigree?
7. What was the greatest tribute paid to Sham? Why did Agba leave after Sham died?

Related Activities

1. Make posters telling about the Newmarket race.

2. Pretend you are a reporter. Write headlines for the paper and an editorial about the race.
3. Draw and label parts of horses.
4. Visit a riding stable or have a riding instructor visit the class.
5. Make reports on breeds of horses.
6. Read other poems about horses. ("The Runaway" by Robert Frost) Create original poems.
7. Make a box movie of the race and have someone make an expressive tape to go with it.
8. Find out how horses are measured and how their ages are recorded.

CLASSIFICATION: ANIMAL
TITLE: DR. DOLITTLE
AUTHOR: HUGH LOFTING

Teaching Aims

1. To create interest in language.
2. To stimulate interest in the communication of animals.
3. To encourage imagination and creativity.
4. To show how to identify moods and tones of passages.
5. To teach how to perceive main ideas and sequences.

Motivation

1. Have pupils close their eyes and say, "Look in this cage! What a strange, fantastic animal!" (Children describe or draw the "animal" they see.)
2. Have pupils discuss their experiences at zoos.
3. Have class discussions on interesting facts about pets or about pets they would like to own.
4. Discuss the movie Dr. Dolittle.
5. Play the record "Talk to the Animals."
6. Show pictures of animals for discussion.

Pivotal Questions

1. Do animals communicate? Explain.
2. Explain how you feel about Dr. Dolittle's forfeiting his profession for pets.
3. What sort of man was Dr. Dolittle? Explain.
4. Can you locate passages that were humorous? serious? Explain.
5. How did the lion learn an important lesson? What was this lesson? Does this apply to humans?

Related Activities

1. Make a diorama, mobiles, mural, or puppets.
2. Write poems based on any part of this story.
3. Dramatize parts of the story.
4. Play games like charades based on the characters of the story.
5. Employ informal dramatizations. (Pretend you are a patient in Dr. Dolittle's office. Show your reaction to his entering the room and communicating with his pets even before recognizing your presence.)

CLASSIFICATION: ANIMAL
TITLE: FREDDY, THE DETECTIVE
AUTHOR: WALTER R. BROOKS

Teaching Aims

1. To help the children discover sensory images.
2. To help the children understand and appreciate the author's artistry in giving Freddy abilities which range from that of a genius to those of a bungling numbskull.

Motivation

1. Discuss movies and television programs in which star performers are animals.
2. Display comic books about animals.
3. Ask for comments about Smokey the Bear.

Pivotal Questions

1. What are some of the human characteristics animals seem to have?
2. What qualities did Freddy have that made him appeal to the reader?
3. How would you describe the feelings of other animals toward him?
4. Can you relate Freddy's activities to other famous animal characters?
5. What lessons can people learn from Freddy's attitudes?

Related Activities

1. Make puppets to dramatize any of the "Freddy Stories."
2. Make a set of scrambled phrases and words about Freddy's episodes that could be played like the television game "Password."
3. Learn and put to music the ditties found in the stories.
4. Develop a three dimensional frieze entitled "A day in the life of Freddy the Pig."
5. Create an animal fair made up of imaginary animals with human features. Write a cinquain describing each one.
6. Make up games involving animal sounds.
7. Have the class create a plot for a mystery. Ask each child to develop the plot independently using Freddy as the hero.

CLASSIFICATION: BIOGRAPHY
TITLE: DR. GEORGE WASHINGTON CARVER, SCIENTIST
AUTHOR: SHIRLEY GRAHAM AND GEORGE D. LIPSCOMB

Important Ideas and/or Stylistic Devices

1. The importance of the individual.
2. Use of flashback.

Teaching Aims

1. To show that poverty, oppression, and handicaps can be overcome.
2. To acquaint the class with the great American scientist and educator.

Motivation
1. Give a dramatic reading of the first chapter of the story. (It depicts a highlight of Dr. Carver's life and gives a quick insight into the qualities that helped him overcome many earlier difficulties.)
2. Have copies of congratulatory telegrams which were sent to Dr. Carver by famous people displayed on the blackboard.
3. Arrange a display of products derived from the peanut and sweet potato.
4. Have a child draw a large picture of some of the junk Dr. Carver used for his first laboratory.

Pivotal Questions
1. How can you explain the love that Fran Carver lavished on the slave family of little George?
2. What talents and qualities did George demonstrate that indicated he might become a great man?
3. List incidents where Dr. Carver narrowly missed death.

Related Activities
1. Make a diorama of the outstanding activities of Dr. Carver's life under the heading "The Man With Many Faces."
2. Plan a tasting party using foods developed by Dr. Carver.
3. Write letters to Tuskeegee Institute requesting pamphlets, pictures, etc. Arrange them on the bulletin board.
4. Ask students to create games that would serve to review the story.
5. Go to the library for poems and other books related to Dr. Carver.

CLASSIFICATION: BIOGRAPHY
TITLE: HARRIET TUBMAN
AUTHOR: ANN PETRY

Important Ideas and/or Stylistic Devices
The Negroes' quest for freedom.

Teaching Aims
1. To show that many slave parents had high ideals for their children and taught them many skills.
2. To bring an understanding of the ingenuity used in establishing lines of communication and in setting up an underground railroad.

Motivation
1. Discuss women who have performed heroic deeds.
2. Ask the children to discuss possible meanings for "underground railroad." Let any children who have ridden a subway describe the ride. Make the analogy between the subway and the "underground railroad."

Pivotal Questions
1. What situations in Harriet Tubman's background motivated her to attack such gigantic problems?
2. What characteristics were typical of her followers?

3. Does this story relate to any modern day movement? Describe and compare.
4. Why did many people risk their personal prestige to assist this champion of freedom?
5. What symbols are evident in the story? What do they mean?
6. Why does the author end each chapter with a summary of an important historical event?

Related Activities

1. Make a dictionary of expressions found in the story and interpret their meanings.
2. Develop a "Harriet Tubman" television program.
3. Draw a map of the "underground railroad" indicating the cities where a "rider" could expect aid.
4. Role play Harriet Tubman as she might have appeared before various groups in Boston and other northern cities.

CLASSIFICATION: BIOGRAPHY
TITLE: MARTIN LUTHER KING: A PEACEFUL WARRIOR
AUTHOR: ED CLAYTON

Important Ideas and/or Stylistic Devices

1. Championship of minority causes.
2. The philosophy of nonviolence.

Teaching Aims

1. To show the power of one man in changing society.
2. To provide a modern biography.
3. To introduce the concept of historic perspective.

Motivation

1. Post pictures and descriptions of Dr. King's major accomplishments.
2. Listen to the record "I Have a Dream."
3. Display magazines showing the extensive coverage the press provided Dr. King.

Pivotal Questions

1. How do you think Dr. King was able to remain nonviolent?
2. How did he show courage?
3. What other people living or dead do you know who have similar qualities to Dr. King? Could all people have such qualities? Explain.

Related Activities

1. Develop a time line of Dr. King's life.
2. Show movies or filmstrips of his life.
3. Write poetry about personal courage.

CLASSIFICATION: BIOGRAPHY
TITLE: ARMED WITH COURAGE
AUTHOR: MAY McNEER AND LYND WARD

Important Ideas and/or Stylistic Devices

1. Self-sacrifice and determination.
2. Physical and spiritual courage.

Teaching Aims

1. To study the characteristics of biographical literature.
2. To identify with self-sacrificing, determined, courageous people.

Motivation

1. Discuss the quotation, "armed with courage," and ask the children for examples of people, real or imagined, who were "armed with courage."
2. Read the table of contents together. Study the words used (Kamiano, Wizard, Labrador, etc.).

Pivotal Questions

1. Are courageous people without fear? Explain.
2. How can people conquer fear and despair?
3. How do really great people -- whether famous or not -- react to success, praise, or honor?
4. Why were these people considered "armed with courage"?
5. What same qualities are seen in each?
6. How were the people different from other people?

Related Activities

1. Present oral or written reports on the individual characters, May McNeer and Lynd Ward, or the Newberry and Caldecott Awards.
2. Working in small groups, dramatize selected scenes.
3. Relate these stories to references made in social studies, health, and science and in other stories read by the students.
4. Do a time line showing each person's place in history.
5. Show available films about any of the people presented in the book.

CLASSIFICATION: FANCIFUL
TITLE: TALES FROM GRIMM
AUTHOR: GRIMM, JACOB AND KARL

Important Ideas and/or Stylistic Devices

1. Simple, repetitive language.
2. Use of dialogue.
3. A variety of styles and tempos.

Teaching Aims

1. To encourage imagination and creativity.
2. To create interest in the development of language.

3. To encourage interest in language patterns and usages.

Motivation
1. Use pictures and/or book exhibits of imaginative literature.
2. Discuss different, known versions of familiar stories.
3. Read an unfamiliar tale from a book omitting the ending. Have the pupils write their own ending.
4. Discuss with the children various dialects heard and possible reasons for them.

Pivotal Questions
1. Why do children like stories read or told to them?
2. How do you feel when you are about to hear a story?
3. What is the difference between a witch and a fairy?
4. How does the entertainment for children today differ from that of long ago?
5. How did these tales originate?
6. How is it possible that you are able to enjoy these old stories?
7. What dialects have you heard in your community or in other places? Describe them.

Related Activities
1. Make puppets; give dramatizations; make paper-mache replicas.
2. Initiate a tape exchange program in order to gather samples of dialects for comparative study.
3. Investigate the sources of these tales.
4. Launch a study in etymology.
5. Write original tales and poems.
6. Record passages from stories and later use them for the study and evaluation of modulation, intonation, and inflection.

CLASSIFICATION: FANCIFUL
TITLE: TALES FROM SHAKESPEARE
AUTHOR: RODGER GREEN

Teaching Aims
1. To stimulate interest in English as a living, continually changing language.
2. To introduce the writings of William Shakespeare.
3. To improve speech and language usage by exploring the power of words.

Motivation
1. Let children volunteer to pantomime the following emotions: fear, pain, doubt, anger, joy, sorrow, surprise. Use these actions to clarify the concepts of tragedy, comedy, and romance.
2. Discuss and evaluate plays seen or those in which students have participated.
3. Read the following quotation from the board:
"Tis ten to one this play can never please
all that are here. Some come to take their ease,
And sleep an act or two; . . . others, to hear
The city

Abused extremely, and to cry 'That's Witty'."
Henry VIII; Epilogue

(Clarify "epilogue," if necessary; then let children interpret and relate the quotation to personal experiences.)

Pivotal Questions

1. What is meant by "All the world's a stage"?
2. Why have Shakespeare's works been read through the ages?
3. How has our language changed since the Elizabethan Period? Illustrate.
4. What experiences have you had that were also found in one of the stories?

Related Activities

1. Listen to records and tapes and view films and filmstrips about Shakespeare and his work.
2. Study and compare early actors and theaters with those of today. See Shakespeare's England by Louis Wright.
3. Make audio tapes of famous and favorite passages. Listen and evaluate the class-made tapes.
4. Rewrite short passages using present-day language.
5. Study changes in our written and spoken language.
6. Write poetry that can later be adapted for plays.
7. Choose parts for dramatizations. Use an 8mm or 16mm camera to produce a classroom movie, complete with costumes and props.

CLASSIFICATION: FANCIFUL
TITLE: MARY POPPINS
AUTHOR: P. L. TRAVERS

Important Ideas and/or Stylistic Devices

1. Supernatural powers used for good.
2. The process of growing up.

Teaching Aims

1. To learn something of the upper middle-class values of the British.
2. To stimulate creativity of thought.

Motivation

1. Discuss the behavior of the English -- pride, manners, aloofness, dignity, etc.
2. Talk about daydreams the children have had and the probability of these coming true.
3. Have students who have seen the movie Mary Poppins relate some of the scenes.
4. Discuss TV shows which have typically British characters.
5. Listen to the British Broadcasting Corporation on short-wave radio.

Pivotal Questions

1. How did Mary Poppins arrive at the Banks home?
2. How did Mary Poppins treat the children?
3. What did the children think of Mary Poppins?

4. What were some of the things Mary Poppins did that you know could not happen? Would you like to have such a Nanny?
5. How did the children know Mary Poppins was leaving?
6. Why do you think Mary Poppins left?

Related Activities
1. Make a list of the adventures that you would most like to have accompanied Mary Poppins on.
2. Find more books about fantasy characters like Mary Poppins to share with the class.
3. Listen to the sound track of the movie Mary Poppins and identify the events read in the story.
4. Write an adventure of your own telling where Mary Poppins went after she left the Bankses.
5. Produce a short dramatic presentation of one or more of the scenes from Mary Poppins.

CLASSIFICATION: FOLK
TITLE: BRER RABBIT, STORIES FROM UNCLE REMUS STORIES
AUTHOR: JOEL CHANDLER HARRIS -- ADAPTED BY MARGARET WISE BROWN

Important Ideas and/or Stylistic Devices
1. Animal adaptation to human situations.
2. Use of and reliance on adages.
3. Humorous dialogue.

Teaching Aims
1. To introduce a segment of Southern folklore.
2. To encourage students to read different dialects.
3. To create a desire to learn about different peoples' traditions.
4. To point out the history of such expressions as "Quick as a rabbit" and "Sly as a fox."
5. To emphasize the humor in Uncle Remus.

Motivation
1. Show a filmstrip or movie about Uncle Remus.
2. Read comic strips which picture animals as possessing human qualities and characteristics.
3. Read aloud one of the short stories.

Pivotal Questions
1. Why are Uncle Remus stories so interesting to listen to?
2. Why does Uncle Remus pick Br'er Rabbit to be the hero?
3. Why is Uncle Remus loved by both young and old?
4. Why have these stories been favorites for so many generations?
5. Was Uncle Remus real or fictitious?

Related Activities
1. List some experiences that can be associated with these stories.

2. List the animals that Uncle Remus wrote about; tell why you think he chose these particular animals.
3. Analyze the word Br'er.
4. Make clay figures of the animals in the story.
5. Make a composite mural or produce a show based upon one or several of the Uncle Remus stories.
6. Construct marionettes and produce a show based upon one or several of the Uncle Remus stories.
7. Plan an exchange tape program with other states in order to listen to other dialects and to hear other speech inflections.

CLASSIFICATION: FOLK
TITLE: AMERICAN TALL TALES
AUTHOR: ADRIEN STOUTENBURG

Important Ideas and/or Stylistic Devices

1. Exaggerations
2. Examples of American cultural heritage.

Teaching Aim

To develop an understanding of humor in literature.

Motivation

1. Whisper a phrase or sentence to one of the students: ("There are several large animals in the room!") Have him pass this on to the next individual. Have the first and the last statements written on the chalk board. Consider the differences in the original and the final utterance.
2. Prepare a bulletin board with illustrations of some of the characters and implements associated with them. Have students tell what they know about each character. Use captions for the bulletin board.
3. Listen to songs about American folk heroes.

Pivotal Questions

1. Why are tall tales fun to read?
2. What makes it possible for you to be able to distinguish between truth and make-believe?
3. What are some common characteristics of the following men: Paul Bunyan, Pecos Bill, Davy Crockett, John Henry, Johnny Appleseed, and Mike Fink?
4. What do tall tales contribute to our heritage?

Related Activities

1. Read aloud or tell a favorite tall tale.
2. Write an original tall tale.
3. Play charades using characters from the tall tales.
4. Make a comparison of the incidents in several tall tales.
5. Divide the class into groups. Allow each group to select an activity related to the study of tall tales. (Dramatizations, creating murals, making a box movie, etc.)

6. Draw a map and place the heroes of each tall tale in their respective area.
7. Learn the songs "Johnny Appleseed" and "Pecos Bill."

CLASSIFICATION: HISTORICAL
TITLE: CADDIE WOODLAWN
AUTHOR: C. R. BRINK

Important Ideas and/or Stylistic Devices

1. The universal theme of growing up.
2. Sturdy pioneer qualities of courage, willingness to meet the unknown, and steadfastness under difficulities.
3. Sound characterization -- growth and development.

Teaching Aim

To understand the fun, excitement, and sturdy qualities of pioneer life.

Motivation

1. Show films or filmstrips of early America.
2. Watch any television shows which pertain to the pioneer days of America and discuss them in class; compare them to what the known facts are.
3. Study the interesting life of Carol Ryrie Brink and her grandmother.

Pivotal Questions

1. Do the characters change in the course of the story or do they remain as they were in the beginning? Give examples to prove your answer.
2. What were the demands of "becoming a lady" which Caddie struggled against? Why did Caddie struggle against them?
3. Slowly but surely Caddie grows up. Can you find a passage which shows that Caddie realizes this is true?

Related Activities

1. Dramatize the part of the story which gives the best picture of your favorite character. Dress in costume.
2. Write a sequel to some incident as if it were happening today.
3. Use the question "What would you do if you were in _____________'s place?" as a starting point for class discussion.
4. Write a description of the way you would spend a day at home compared to the way Caddie spent her day.
5. Do research on the background and setting of the story. Look for music, art works, and literature that are representative of the time.

CLASSIFICATION: MYTH-FABLE
TITLE: GREEK GODS AND HEROES
AUTHOR: ROBERT GRAVES

Important Ideas and/or Stylistic Devices

1. The need for explanations of unexplored phenomena among early people.

Teaching Aims

1. To develop an understanding of the contributions of the ancient Greeks to Western civilization.
2. To provide exercises for improving speech.
3. To promote an understanding of other lands and customs.
4. To stimulate imagination and creativity.

Motivation

Use poetry which parallels the story: for example

"A Creed"
- Edwin Markham

There is a destiny that makes us brothers;
None goes his way alone:
All that we send into the lives of others
Comes back into our own.

I care not what his temples or his creeds,
One thing holds firm and fast
That into his fateful heap of days and deeds
The soul of man is cast.

2. Tell or read a selected myth not to be studied.
3. Let pupils browse and locate myths from a library collection of books on mythology.
4. Use related films, filmstrips, pictures, and records. For example, use Ulysses and Circe, a filmstrip and record.

Pivotal Questions

1. What purposes did myths serve in early Greece?
2. What purposes do myths serve today in our lives?
3. Which are your favorite mythical characters? Explain.
4. Why does our language contain so many Greek words?
5. What is the origin of the Olympics?

Related Activities

1. Write an original myth explaining a happening in nature for which there is no scientific explanation: for example, the Brown Mountain Lights of western North Carolina.
2. Read about Socrates. What did he teach or believe about the gods and goddesses?
3. Plan dramatizations of favorite and original myths.
4. Draw pictures and make string and starch mobiles of your favorite mythical characters.
5. Imagine yourself as a newspaper editor. Turn back time to 2000 B.C. Write an account of the effect of the gods and goddesses on the lives of the people in Athens.
6. Locate other myths of different countries and compare these with Greek myths.
7. Imagine yourself in early Greece. Plan a debate. "Resolved: That gods and goddesses do exist."

8. Collect mythical names used in modern advertising.

CLASSIFICATION: MYTHS-FABLES
TITLE: ARABIAN NIGHTS
AUTHOR: ANDREW LANG, ED.

Teaching Aims

1. To provide literary opportunities to make judgments and to draw conclusions.
2. To increase the awareness and the understanding of other cultures, lands, and peoples.
3. To encourage creativity and imagination.
4. To foster growth in the understanding of myths and fables.

Motivation

1. (Prepare in advance) From a bottle, pull out this message: "Help! Help! Our Sultan each day takes a wife; each day a wife must lose her life! Fathers weep for their daughters; Mothers tremble for their children's fate! Down with this bloodshed!" (To prepare note: Smudge, tear and wrinkle the paper; then smooth and brush with cooking oil. You may include a map with clues of rivers, neighboring countries, marking Bagdad with an "X." Children will enjoy discovering that the "X" is Bagdad in Arabia.) Encourage students to tell or write the story about this "ancient note."
2. Play the recording of "Scheherazade."

Pivotal Questions

1. What words can you use to describe: a) Scheherazade? b) Schahria, the sultan? c) Dinarzade? d) the vizir?
2. The story states that "The grand vizir was in a terrible state of anxiety . . ." the morning of the first day. What does this mean?
3. How did Scheherazade help her kingdom?
4. What did the sultan mean by ". . . then lived Scheherazade who was as wise as she was beautiful"?
5. How would you have reacted had you been Dinarzade?
6. Do you think the Arabian Nights would make a good play? Explain.

Related Activities

1. Listen to the recording of "Scheherazade."
2. Illustrate stories or scenes.
3. Select stories; choreograph and present "The Arabian Night." (This can be as simple or as elaborate as your situation dictates. 8mm or 16mm film can be used to produce a class movie.)

CLASSIFICATION: MYTHS-FABLES
TITLE: AESOP'S FABLES
AUTHOR: LOUIS UNTERMEYER, ED.

Important Ideas and/or Stylistic Devices

1. Use of a moral.
2. Simplicity of language.

Teaching Aims

1. To communicate ideas through the use of intonation, inflection, and pauses.
2. To give practice in making comparisons.
3. To show how to draw inferences.

Motivation

1. Select a fable to read to the class. Pupils can discuss the meaning and suggest a proverb to show the intended moral.
2. List "old sayings" on the board. Relate these to the study of myths and fables.
3. Show pictures from the book by using the opaque projector.

Pivotal Questions

1. What is a fable? Who was Aesop?
2. On what basis do you think Aesop selected the animals for characters in his fables?
3. Why did Aesop not write his fables?
4. What is a philosopher? Could Aesop be qualified as a philosopher?
5. Why are his fables still read?

Related Activities

1. Demonstrate understanding of fables through puppetry, pictures, and dramatizations.
2. Dramatize "Aesop in Action."
3. Construct a "Fable Tree" by using a paper towel roll for the base. (Let pupils cut tails of various animals with a tab for a thumbtack. Each time a pupil reads or creates a fable, he writes the title, author and his name on the tail. He then fastens it to the tree. Other children can "request a tale" during the sharing activity.)
4. Write a letter to the author reacting to his work.
5. Explore library resources for additional fables.
6. Use related filmstrips, tapes, records and films (school, library, or system resources).
7. Make tapes of favorite fables. Evaluate intonation, inflection, and pauses.
8. "Introduce" Aesop to Socrates or to a favorite author by role playing.
9. Make a list of "Famous Sayings" to assist pupils who indicate an inability in preparing fables. Examples: 1) "What's begun in anger ends in shame." 2) "Two heads are better than one." 3) "Look before you leap." 4) "Half a loaf is better than none." 5) "Honesty is the best policy."
10. Make a class booklet of original fables.

CLASSIFICATION: MYTHS-FABLES
TITLE: THE STORY OF KING ARTHUR AND HIS KNIGHTS
AUTHOR: HOWARD PYLE

Important Ideas and/or Stylistic Devices

1. The intermingling of fable, mythology, reality (flights, celebrations), and unreality (the idealization of the hero.)
2. The ideals of the knights of Teutonic England.

Teaching Aims

1. To provide an introduction to the traditional hero of Britain, King Arthur, and the building of his court and kingdom.
2. To study the importance of the "code of chivalry" in early England.

Motivation

1. Discuss the movie Camelot with those who have seen it; play the recording and learn one or more of the songs.
2. Listen to the recording of "The Passing of Arthur" from the record Idylls of the King and view the filmstrip of the same name.

Pivotal Questions

1. What role did the concept of chivalry play in the rise and fall of the characters?
2. Can you find examples of fable, mythology, pagan beliefs, Christianity and chivalrous ideals? What part do they play in the story? What sort of atmosphere do they create?
3. Do you ever have daydreams about splendid places, events, and times? Describe them.

Related Activities

1. Explore the political and social conditions of the Old English Period.
2. Dramatize selected sections of the story.
3. Examine other literature about knights and the code of chivalry.
4. Illustrate scenes from the book.
5. Write a brief paper which describes one of the events which might occur should Arthur return.

CLASSIFICATION: OTHER LANDS
TITLE: MY FRIEND IN AFRICA
AUTHOR: FREDERICK FRANCK

Important ideas and/or Stylistic Devices

The power of superstition

Teaching Aims

1. To develop an understanding of right and wrong.
2. To establish an awareness that there can be profit from errors.
3. To show that superstitions can be overcome.

Motivation

1. Watch TV shows about Africa and discuss, separating fact from fiction.

2. Show pictures of Dr. Albert Schweitzer ministering to the Africans.
3. Listen to a recording of African music.

Pivotal Questions

1. What are some forces that make a person become dissatisfied with his environment?
2. How did Bolo's integrity convince the doctors that he should be allowed to work at the hospital?
3. How would you have reacted, if you had been Bolo, when he was told he could not remain at the hospital?
4. What was the convincing factor that led Dr. Schweitzer to concede to Bolo?

Related Activities

1. Draw a map of the setting of the story and identify the locations where Dr. Schweitzer and Bolo lived and worked.
2. Compare this area to your home town.
3. Compare Bolo's doctor with your own.
4. Read books or articles on Dr. Schweitzer's life.
5. Prepare a program patterned after the TV program "This Is Your Life."
6. Construct a model of Bolo's village, Dr. Schweitzer's hospital, and the animals.

CLASSIFICATION: OTHER LANDS
TITLE: VIKING ADVENTURE
AUTHOR: CLYDE ROBERT BULLA

Important Ideas and/or Stylistic Devices

Man against nature.

Teaching Aims

1. To create an understanding of the Viking people and their nature.
2. To show the interdependency of people.

Motivation

1. Discuss early Norwegian life.
2. Show pictures or filmstrip of Vikings and their way of life.
3. Locate a classic comic book about the Vikings. Read a few pages and show illustrations.

Pivotal Questions

1. Why was it important for young Vikings to learn methods of survival?
2. What kind of books did Bard have when Siguaid went to get them?
3. What was the test stone and what was its purpose?
4. Why did Halfred want the necklace and what kind of person was he?
5. Why was there only one survivor?
6. How would you like to discover or explore a new land? What would you look for?

Related Activities
1. Draw a picture illustrating some part of the adventure.
2. Make a model of a Viking boat.
3. Trace on a map of Norway the route Gorm might have followed.
4. Learn and sing the "Viking Song."

CLASSIFICATION: OTHER LANDS
TITLE: DEMETRIOS OF GREECE
AUTHOR: BETTY CAVANNA

Important Ideas and/or Stylistic Devices
1. Descriptive and picturesque language.
2. Contrast of past and present culture.

Teaching Aims
1. To cultivate the desire to understand people of other nationalities.
2. To recognize Greek architectural features.
3. To create a desire to study mythology.
4. To show that all nations are interdependent.
5. To show the impact Greek culture has had on Western civilization.

Motivation
1. Show a model of the Parthenon and ask if anyone can identify the building. Relate the history of the Parthenon to the study of Demetrios.
2. Show films of Greece.
3. Locate Greece on a map and show pictures depicting life in that country.
4. Use the poem "A Creed" by Edwin Markham.

Pivotal Questions
1. What effect did the primer have on Demetrios's life?
2. What are carbide lamps?
3. Does travel change a person? How?
4. What were Demetrios's admirable qualities? Do you know people with similar qualities? Tell about them.
5. What was Demetrios's greatest discovery?
6. How does Demetrios's school compare with yours?

Related Activities
1. Create a scene from the book by using wire, sand, soap carving, or paper sculpture.
2. Write a letter to the Greek Embassy in Washington, D.C., asking for information; secure a pen-pal list and write a letter to a person in Greece.
3. Learn a Greek folk dance. Sing Greek folk songs. ("Saint Basil," "Sponge Fishing")
4. Learn and play a traditional game of Greece.
5. Make a scrapbook about mythology and/or Greece.
6. Dress dolls in authentic Greek costumes and explain the origin of the costumes.
7. Plan an imaginary trip to Greece; supply an annotated itinerary.

CLASSIFICATION: OTHER LANDS
TITLE: HANS BRINKER OR THE SILVER SKATES
AUTHOR: MARY MAPES DODGE

Important Ideas and/or Stylistic Devices
1. Courage and perseverance.
2. Characteristics and features of Holland.

Teaching Aims
1. To enrich and extend vocabulary by using knowledge of appropriate skills to attack unfamiliar words.
2. To study the characteristics of courage and perseverance.
3. To study certain features and characteristics of Holland.

Motivation
1. Discuss Holland and its geographic features.
2. Ask the children to discuss characters in literature and life who have had great desires but who have had road blocks in their paths. Use films or filmstrips that will illustrate perseverance as a noble characteristic.

Pivotal Questions
1. Are courage and perseverance similar in any way? How? Cite examples from your own experience.
2. How did Hans Brinker prove that by having courage and faith and that by striving toward a goal it could be reached?
3. How was Hans' father restored to health?
4. Who proved to Hans and Gretel that she was truly a good friend?
5. Why were the silver skates important to Hans?

Related Activities
1. Encourage the use of reference materials to develop a broader knowledge of Holland.
2. Draw pictures of various scenes in the story and use them as a bulletin board display.

LEVEL 7-9

SUGGESTED READING LIST

TEACHING GUIDES FOR SELECTED LITERATURE

7 - 9

SUGGESTED KEY READINGS

AUTOBIOGRAPHY AND BIOGRAPHY

Wright Brothers - Kelley
Cochise, Apache Chief - Johnson
Helen Keller - Brooks
Carver's George - Means
Microbe Hunters - De Kruif
Death Be Not Proud - Gunther
The Thread That Runs So True - Stuart
How I Learned to Fly - Wright
A Boy Who Was Traded for a Horse - Childers
The Story of My Life - Keller

Daniel Boone - Garst
Little Britches - Moody
Diary of Anne Frank - Frank
Profiles in Courage - Kennedy
I Married Adventure - Johnson
Madame Curie - Curie
Charles Dickens: The Boy of the London Streets - Holland
Up From Slavery - Washington

DRAMA

Sorry, Wrong Number - Fletcher
The Happy Journey to Trenton and Camden - Wilder
Visit to a Small Planet - Vidal
As You Like It - Shakespeare
The Boor - Chekhov
Beyond the Horizon - O'Neal
The Glass Menagerie - Williams
Antigone - Sophocles
The Devil and Daniel Webster - Benet

The Strangers That Came to Town - Bruckner
The Stone - Ross
Two Fathoms Deep - Eicks
A Mid-Summer Night's Dream - Shakespeare
The Valiant - Hall and Middlemass
Romeo and Juliet - Shakespeare
The Miracle Worker - Gibson
Abe Lincoln in Illinois - Sherwood
Twelve Angry Men - Rose

ESSAY

"The Loon" - Thoreau
"Nobody Knows My Name" - Baldwin
"No School Report" - Priestley
"Bragging" - Priestley
"The Night the Bed Fell" - Thurber
"Circus at Dawn" - Wolfe

"The Autocrat of the Breakfast Table" - Holmes
"Of Youth and Age" - Bacon
"The Decline of Sport" - White
"Sir Roger and the Witches" - Addison
"Lou Gehrig - An American Hero" - Gallico
"Every Dog Should Own a Man" - Ford

7 - 9

SUGGESTED KEY READINGS

MYTHOLOGY, FOLKLORE, LEGEND

Tales from Arabian Nights
Grandfather Tales - Chase
Tar Heel Ghosts - Harden
Ghosts of the Carolinas - Roberts
An Illustrated Guide to Ghosts and Mysterious Occurrences in the Old North State - Roberts
American Folklore and Legends - Marcatante, ed.
Selected Greek Mythology
Jack Tales - Chase
The Devil's Tramping Ground - Roberts
The Odyssey - Homer
The Heroes - Kingsley
The Lotus-Eaters - Tennyson
Folklore in America - Coffin and Cohen, ed.

NOVEL

Treasure Island - Stevenson
April Morning - Fast
Old Yeller - Gipson
The Wind in the Willows - Grahame
The Call of the Wild - London
Swiss Family Robinson - Wyss
Jane Hope - Gray
Shane - Schaefer
The Good Earth - Buck
So Big - Ferber
Anna and the King of Siam - Landon
Old Man and the Sea - Hemingway
The Yearling - Rawlings
The Adventures of Tom Sawyer - Twain
Great Expectations - Dickens
My Antonia - Cather
The Lilies of the Field - Barrett
A Separate Peace - Knowles
The Count of Monte Cristo - Dumas
Ivanhoe - Scott
The Prince and the Pauper - Twain
The Red Pony - Steinbeck
The Bridge of San Luis Rey - Wilder
Life on the Mississippi - Twain
The Virginian - Wister
Otto of the Silver Hand - Pyle
Oliver Twist - Dickens
Island of the Blue Dolphin - O'Dell
Johnny Tremain - Forbes
Light in the Forest - Richter
The Pearl - Steinbeck
Seventeen - Tarkington
Swiftwater - Annixter

POETRY

"The Prisoner of Chillon" - Byron
"It Is Time" - Joans
"Cremation of Sam McGhee" - Service
"Courtship of Miles Standish" - Longfellow
"The Pied Piper of Hamlin" - Browning
"Incident of the French Camp" - Browning
"The Highwayman" - Noyes
"Paul Revere's Ride" - Longfellow

7 - 9

SUGGESTED KEY READINGS

POETRY (Con't)

"Stopping by Woods on a Snowy Evening" - Frost
"Mending Wall" - Frost
"A Minor Bird" - Frost
"Crabapples" - Sandburg
"Not With a Club the Heart is Broken" - Dickinson
"The Duck" - Nash
"I Hear America Singing" - Whitman
"All But Blind" - De La Mare
"The Creation" - Johnson
"Foul Shot" - Hoey
"The Fern" - Williams
"Dunkirk" - Nathan
"Columbus" - Miller
"Crossing" - Booth
"Evangeline" - Longfellow
"Fifty Acres" - Pearson
"Velvet Shoes" - Wylie
"in just" - cummings
"A Black Bird Suddenly" - Auslander
"Crows" - McCord
"Blow, blow, thou winter wind!" - Shakespeare
"The Primer Lesson" - Sandburg
"How to Eat a Poem" - Merriam
"Advice to Travelers" - Gibson
"Arithmetic" - Sandburg
"Myself" - Horton
"Black Narcissus" - Barrax
"I Too" - Hughes
"Birches" - Frost
"A Patch of Snow" - Frost
"The Pasture" - Frost
"Name Us a King" - Sandburg
"Fog" - Sandburg
"I Died for Beauty" - Dickinson
"A Narrow Fellow in the Grass" - Dickinson
"The Sniffle" - Nash
"The Lamb" - Roethke
"To An Athlete Dying Young" - Housman
"Interlude III" - Shapiro
"God's World" - Millay
"Recessional" - Kipling
"The Ballad of East and West" - Kipling
"My Heart Leaps Up" - Wordsworth
"Eldorado" - Poe
"The Raven" - Poe
"After the Winter" - McKay
"Young Lochinvar" - Scott
"La Belle Dame sans Merci" - Keats
"The Sword" - Blake
"Early Moon" - Sandburg
"The Noise of Waters" - Joyce
"If You Were Coming in the Fall" - Dickinson
"Unfolding Bud" - Koriyama
"The Microscope" - Kumin
"Dreams" - Hughes
"The Debt" - Stowe
"To Satch" - Allen
"The Auto Wreck" - Shapiro

SHORT STORY

"Run, Boy, Run" - Herman
"Rikki-Tikki-Tavi" - Kipling
"No Place for a Hawk" - Stuart
"The Gift of the Magi" - O. Henry
"Rip Van Winkle" - Irving
"The Cask of Amontillado" - Poe
"Dark They Were, and Golden Eyed" - Bradbury
"The Princess and the Tin Box" - Thurber
"Miriam" - Capote
"The Blue Hotel" - Crane

SUGGESTED KEY READINGS

SHORT STORY (Con't)

"The Tell-Tale Heart" - Poe
"The Speckled Band" - Doyle
"Ransom of Red Chief" - O. Henry
"The Use of Force" - Williams
"The Other Wise Man" - Van Dyke
"The Lady or the Tiger" - Stockton
"The Man Without a Country" - Hale
"The Luck of Roaring Camp" - Harte
"The Necklace" - de Maupassant
"A Christmas Carol" - Dickens
"Celebrated Jumping Frog" - Twain
"The Great Stone Face" - Hawthorne
"The Legend of Sleepy Hollow" - Irving
"An Occurrence at Owl Creek Bridge" - Bierce
"The Inn of the Witches" - Conrad
"The Piece of String" - de Maupassant
"A Piece of Steak" - London
"The Father" - Bjornson
"Beauty Is Truth" - Guest
"Stolen Day" - Anderson
"A Man Who Had No Eyes" - Kantor
"The Pit and the Pendulum" - Poe
"The Fun They Had" - Asimov
"The Greatest Man in the World" - Thurber
"Strangers that Came to Town" - Flack
"The Open Window" - Saki
"The Dragon" - Bradbury
"A Spark Neglected" - Tolstoy
"The Drummer Boy of Shiloh" - Bradbury
"Split Cherry Tree" - Stuart
"An Honest Thief" - Dostoevsky
"Young Goodman Brown" - Hawthorne

TYPE: BIOGRAPHY/AUTOBIOGRAPHY
TITLE: UP FROM SLAVERY
AUTHOR: BOOKER T. WASHINGTON

Important Ideas and/or Stylistic Devices

1. Subtle heroism.
2. The classic struggle of the "underdog."

Teaching Aims

1. To study a more subtle type of heroism than is normally recognized by junior high school students.
2. To enrich a current affairs unit on the civil rights struggle or an historical study of the War Between the States.

Motivation

1. Discuss the difference between the phrases "going from rags to riches" and "going from rags to fame."
2. For very able students read and discuss John Donne's "The Tolling Bell." For less able students read and discuss "Poem" by Emily Dickinson.

Pivotal Questions

1. If Booker T. Washington had been born as a white, middle-class American, what type of person might he have been?
2. What causes greatness in a human being?

Related Activities

1. Contrast Booker T. Washington's philosophy of life with that of the leaders of his race today.
2. Set up a group-reading situation in the classroom which concentrates briefly on Negroes. (One group might read Uncle Tom's Cabin; another, Raisin in the Sun; another, A Boy Who Was Traded for a Horse; another, Nobody Knows My Name; another, Lilies of the Field, etc.)

TYPE: BIOGRAPHY/AUTOBIOGRAPHY
TITLE: THE THREAD THAT RUNS SO TRUE
AUTHOR: JESSE STUART

Important Ideas and/or Stylistic Devices

1. Use of description.
2. Use of incident and background writing.

Teaching Aims

1. To note early influences in the development of character in Jesse Stuart.
2. To challenge the students to make personal "crossover" comparisons or observations.
3. To encourage reading with purposeful questions in mind.
4. To draw attention to some of the biographical techniques used by Jesse Stuart.

Motivation

1. Discuss the sacrifices that have been made by individuals and their families for the purpose of gaining an education.
2. Show films and filmstrips on guidance.
3. Plan a "Professions on Parade" skit. Research the chosen professions.

Pivotal Questions

1. What traits of character would you assign to Jesse Stuart?
2. What is the significance of the number "seventeen" which appears three times in the story?
3. What problems did Jesse Stuart face as a beginning teacher at Lonesome Valley?
4. Were his students believable personalities?

Related Activities

1. Discuss the vivid picture of rural life given by Stuart. Ask students with rural backgrounds to compare their knowledge of rural life with the picture presented by Jesse Stuart.
2. Write a short skit about the poor Kentucky boys and girls who were in Stuart's class. Be sure to include Guy Hawkins in it.
3. Plan a mock television show involving the climax of the selection which tells of a long, cold trip made by mule by Jesse and six of his pupils.

TYPE: BIOGRAPHY/AUTOBIOGRAPHY
TITLE: RUN, BOY, RUN
AUTHOR: WILLIAM HERMAN

Important Ideas and/or Stylistic Devices

1. A view of the cause and effect relationships in character and personality development.
2. Theme of brave persistence.

Teaching Aims

1. To illustrate how people, circumstances, and events help mold character.
2. To help develop the skill of understanding a character by observing and interpreting his behavior.
3. To show how courage, perseverance, optimism, endurance, and ambition are championship ingredients.
4. To develop an interest in biography as a source of stimulating reading.

Motivation

1. Name and discuss contemporary heroes who have had to overcome handicaps. Ask the students to supply the names and descriptions of heroic deeds.
2. Read an excerpt from biographical materials on Glenn Cunningham.

Pivotal Questions

1. What were the qualities possessed by Glenn that enabled him to achieve success?
2. Which statement sums up Glenn's success as a runner? ("For a decade, he had met and vanquished the greatest runners of his day.")

3. How are failures valuable to a person's career? Cite examples, if possible.
4. What early event enabled Glenn to develop self-confidence?
5. What handicaps, other than physical, must we overcome in order to achieve success?

Related Activities
1. Read "Chuck," the story of a polio victim, by Evelyn Elkins.
2. Read all or parts of Helen Keller's The Story of My Life.
3. Discuss the tragedies in the lives of Franklin D. Roosevelt, Dwight D. Eisenhower, Wilma Rudolf, and Lou Gehrig.
4. Prepare a bulletin board display of book jackets from books concerning athletes or "heroes" that would appeal to junior high students.

TYPE: BIOGRAPHY/AUTOBIOGRAPHY
TITLE: DEATH BE NOT PROUD
AUTHOR: JOHN GUNTHER

Important Ideas and/or Stylistic Devices
1. The idea that the death theme parallels the theme of human love and understanding.
2. Realistic and detailed descriptions of events.
3. Imagery.

Teaching Aims
1. To aid students in understanding that it is life that brings importance to death and not vice versa.
2. To capitalize in a constructive way on young people's natural interest in death.
3. To offer an example of very intimate and personal writing which can be shared without embarrassment by the writer and the reader.

Motivation
1. Remind the students that one of John Kennedy's favorite poems was "I Have a Rendezvous with Death." Read it and in small groups discuss its probable meaning to him.
2. Prepare two students to read orally the short poems "For a Dead Kitten" by Sara H. Hay and "Elegy for Jog" by John Ciardi. In class contrast the two views of death by role playing a meeting of the masters of the dead Jog and the dead kitten.

Pivotal Questions
1. Why did Gunther write this painful memoir?
2. How would your life be different if you knew that you had only a few years to live?
3. What meaning does this story have for young people?
4. How is the divorce important in this story?

Related Activities
1. As a writing exercise, ask students to personify death and life. Then have these characters discuss the fate of John Gunther, Jr.

2. As a test in accuracy and fairness, ask the students to describe, being sure that they include both positive and negative traits, the person they most admire.
3. In a panel discussion have students discuss the life-death struggle as seen in other literature. (Angel Unaware by Dale Evans, Death in the Family by James Agee, Diary of a Young Girl by Anne Frank, etc.)
4. On half a bulletin board display commercial Valentine card messages. On the other side describe love with words and illustrations inspired by Death Be Not Proud.

TYPE: BIOGRAPHY/AUTOBIOGRAPHY
TITLE: "HOW I LEARNED TO SPEAK" "THREE DAYS TO SEE" THE STORY OF MY LIFE
AUTHOR: HELEN KELLER

Important Ideas and/or Stylistic Devices
1. Handicaps as stimuli for unusual greatness.
2. Use of comparisons.
3. The necessity of language and the complexity of communication.

Teaching Aims
1. To present an excellent account of one person's handicaps and the triumphs over them.
2. To foster appreciation of one's own physical and mental ability.
3. To present superior descriptive writing filled with vivid comparisons.

Motivation
1. Ask the students to imagine being deprived of the senses of sight and hearing. Then ask them how they would learn to speak or read.
2. Discuss handicapped people you know. How have they adjusted or not adjusted?
3. Discuss how the blind and deaf communicate.

Pivotal Questions
1. Which of the five senses do you consider the most valuable? Why?
2. How did Helen Keller manage to leave her world of isolation?
3. Why was a word like love difficult to understand? Name other abstract nouns that would be hard to explain and explain why?
4. How did she learn to speak?
5. Give examples of Miss Sullivan's patience and wisdom.
6. Why was the "water" episode important?
7. What things did Helen Keller especially want to see?

Related Activities
1. Do further research about Helen Keller and Anne Sullivan.
2. Read about other handicapped people. Analyze the difficulties they faced and surmounted.
3. View "The Miracle Worker," based on William Gibson's play.
4. Listen to "Three Days to See."
5. Write a composition on this topic: "If I Had Only Three Days to See."
6. Read and report on aspects of teaching the blind and deaf.
7. Discuss: "How we learn to talk" or "Words are symbols."

TYPE: DRAMA
TITLE: THE VALIANT
AUTHOR: HOLWORTHY HALL AND ROBERT MIDDLEMASS

Important Ideas and/or Stylistic Devices

1. Main characters as embodiments of justice.
2. The issues surrounding capital punishment.
3. A contrast between moral courage and physical courage.
4. Strong characterizations.

Teaching Aims

1. To present the more able students with a challenging problem play.
2. To provide an opportunity for students to make difficult moral judgments.
3. To study how the actor achieves characterization through voice, gesture, and body movements.
4. To show that some difficult ethical questions have no absolute or "pat" answers.

Motivation

1. Debate the issue of capital punishment.
2. Discuss a recent television show or current event in which a character or real person felt fully justified in taking the law into his own hands.
3. Defend the quotation, "The valiant never taste of death but once."

Pivotal Questions

1. Was James Dyke fully justified in keeping silent?
2. Can every human conflict be resolved with finality?
3. How does trouble make people look different?
4. Why were the warden and Father Daly so anxious to have Dyke reveal his identity?
5. What was your guess as to the nature and circumstances of Dyke's crime?

Related Activities

1. Pretend that the warden releases Dyke. Role play the trial in which the warden is the convicted man.
2. Dramatize the telephone conversation between the governor and Warden Holt and the governor and Father Daly. (Contact your telephone company for tele-trainer units for classroom use.)
3. Have two students present a dialogue between Josephine and her mother at home after her visit.
4. Brainstorm the words courage and valor. (For an explanation of brainstorming see Ideas for Teaching English: Successful Practices in the Junior High School.)
5. Locate the quotation "The valiant never taste of death but once" in Shakespeare's Julius Caesar and discuss its use.

TYPE: DRAMA
TITLE: SORRY, WRONG NUMBER
AUTHOR: LUCILLE FLETCHER

Important Ideas and/or Stylistic Devices

1. A one-scene, one-act play.
2. Use of foreshadowing.
3. Characterization.
4. A study of stereotypes (the neurotic old lady, the patient telephone operator, the harrassed policeman, the long-suffering husband).
5. Sound effects.

Teaching Aims

1. To present an easily-staged drama with sophisticated characterization.
2. To introduce drama as a vehicle for conveying ideas about human nature.

Motivation

1. Use of sociodrama involving two characters having a telephone conversation. Suggest stereotyped personalities for the two to portray.
2. Describe the appearance of several radio announcers you have not seen but have heard. Defend your descriptions.
3. Discuss what can be learned from a telephone conversation with a stranger.
4. Discuss these terms: psychotic, neurotic, schizophrenic.

Pivotal Questions

1. Why did you keep reading after you knew how the play would end?
2. How did you arrive at your feelings about Mrs. Stevenson?
3. How long had Mrs. Stevenson been neurotic?
4. When did her husband conceive the "idea"?
5. Discuss the danger of stereotyping.

Related Activities

1. Write about other "Mrs. Stevensons" you have met in literature or daily life.
2. Write a page from Mrs. Stevenson's diary -- any day in the past twelve years.
3. Use cartoons to depict various stereotypes.
4. Role-play Mrs. Stevenson as a dissatisfied customer. Role-play other stereotypes: stingy old man, arrogant youth, frustrated mother, overworked father.
5. Plan to stage the drama. List props and special effects. Call the local telephone company for Tele-Trainer equipment to be used in the classroom or on stage.

TYPE: DRAMA
TITLE: THE DEVIL AND DANIEL WEBSTER
AUTHOR: STEPHEN VINCENT BENET

Important Ideas and/or Stylistic Devices

1. Special stage effects: the attention-getting entrances of Daniel Webster and the Devil, the tolling of the bell off stage, the clap of thunder and the flash of light before the jury appears, the lighting on the jury box, the jurors' manner of speaking.

2. Foreshadowing.

Teaching Aims

1. To explore a variety of ideas about a popular literary figure, the devil.
2. To understand the special effects an author achieves through wit, foreshadowing, and stage effects.

Motivation

1. Cast the play for its first reading.
2. Play for the students the recording of the opera "The Devil and Daniel Webster" by Douglas Moore.

Pivotal Questions

1. What were the first arguments Webster used in an attempt to free Jabez Stone from his agreement with the devil?
2. What was Webster's mistake at the beginning of the trial?
3. In what passage does Benet let the playgoer (and reader) know about Webster's skill as a lawyer and orator and his reputation as a man devoted to the Union?
4. Is there a type of moral present in the drama? Explain.

Related Activities

1. Read the original short story version of "The Devil and Daniel Webster" by Benet. Indicate that Benet wrote the short story before he wrote the play. After the reading, discuss in which particular ways the play differs from the story.
2. Try writing a short, original television or radio skit.
3. Draw pictures of leading characters and scenes on overhead projector transparencies.
4. Make miniature cardboard stage sets.

TYPE: ESSAY
TITLE: "THE NIGHT THE BED FELL"
AUTHOR: JAMES THURBER

Important Ideas and/or Stylistic Devices

1. Exaggeration in character portrayal.
2. The failure of humans to recognize their own ridiculous flaws.

Teaching Aims

1. To illustrate the intentional and effective use of exaggeration in conveying humor.
2. To help students learn how to separate fact from fiction.
3. To provide shared humorous enjoyment.

Motivation

1. Show in class Thurber cartoons or picture essays such as "The Last Flower."
2. Briefly explain the simplicity of many of Thurber's drawings by telling about his blindness.
3. Show pictures of the "Thurber Dog."

Pivotal Questions

1. What are idiosyncrasies?
2. Why did Thurber's relatives do nothing to rid themselves of their unusual activities?
3. If you were a psychiatrist, how would you explain Aunt Melissa's or Aunt Sarah's unusual behavior?

Related Activities

1. In cartoon form sketch two of the chief characters of the story in such a way as to illustrate their idiosyncrasies.
2. Compose a poem or prose selection dealing with an idiosyncrasy which you have observed in someone else. Do not name the person.
3. Pretend that you are a psychiatrist. Write a conversation with Aunt Melissa or Aunt Sarah.

TYPE: ESSAY
TITLE: "EVERY DOG SHOULD OWN A MAN"
AUTHOR: COREY FORD

Important Ideas and/or Stylistic Devices

1. Use of title to express viewpoint.
2. Use of main idea in each paragraph.
3. Reversal of the man-dog role.
4. Humor.

Teaching Aims

1. To show how humor can be used effectively as a writing device.
2. To emphasize strength in writing by using a reverse twist.

Motivation

1. Record student "on the spot" stories about their dogs or other animals.
2. Write want ads for the ideal man that every dog would want to own.
3. Create impromptu dramatizations. (A school newspaper reporter interviews the man who is owned by the dog.)

Pivotal Questions

1. What is the secret of the dog's success in handling a man?
2. How can a dog teach a man to stay at heel?
3. Why should a dog be interested in the right companions for the man he owns?
4. Would the reversal of the man-dog role in this essay establish a sound set of rules for training a dog?

Related Activities

1. Sketch cartoons of men who would enjoy having dogs own them.
2. Write a short, cooperative composition from an unusual viewpoint.
3. Try to find samples of newspaper columns which might be called essays. Be sure that they can be classified correctly by being informational, persuasive, or entertaining. Paste, staple, or pin these to sheets of paper with the following completed statement: "This writer believes that . . ."

4. Collect pictures of dogs. Write captions for them.
5. Read "When Dogs Meet People" by Gladys Taher.
6. Discuss the various adventures of Snoopy, the Peanuts cartoon character.

TYPE: ESSAY
TITLE: "CIRCUS AT DAWN"
AUTHOR: THOMAS WOLFE

Important Ideas and/or Stylistic Devices
1. Poetic quality in prose writing.
2. Unusual point of view.
3. Emotional responses to sights, sounds, smells, and feelings.

Teaching Aims
1. To show how sensory impressions may be recorded in prose.
2. To show the role of point of view in good writing.

Motivation
1. Ask the students to discuss their own experiences at the circus.
2. A few days before reading the essay, assign two reports, one on the tent circuses that toured the United States, the other on the modernized, indoor Ringling Brothers, Barnum and Bailey Circus. Have both reports given just before reading the essay.
3. Ask the students to write a composition which utilizes emotional responses to one or more of the five senses.

Pivotal Questions
1. What point of view is assumed at the beginning of the selection?
2. In the essay Wolfe expresses the tone of the selection in the line beginning "Talking in low excited voices." What other words, phrases, or lines can you find to illustrate this same feeling?
3. Which members of the circus seem to interest the boys most? How could you account for this interest?
4. Which passages from the selection did you think were more like poetry than prose? Why?
5. From the various scenes depicted at the circus, which do you recall most vividly? What qualities does this scene possess that makes it outstanding?

Related Activities
1. Stage a classroom circus.
2. Pantomime scenes of interest from "Circus at Dawn."
3. Compare European circuses to American, examining traditions, types of acts, etc.

TYPE: ESSAY-BIOGRAPHICAL
TITLE: "LOU GEHRIG - AN AMERICAN HERO"
AUTHOR: PAUL GALLICO

Important Ideas and/or Stylistic Devices

1. Study of character traits.
2. Use of cliches and colorful language.
3. Fictionalizing of accounts of thoughts and private conversations.
4. Use of comparisons and humorous exaggerations.

Teaching Aims

1. To understand the character of an outstanding athlete.
2. To show how the quality of determination makes a hero.
3. To study the ways of life in the hill country.

Motivation

1. Show the film "Inside Baseball."
2. Discuss the character traits that an American hero should possess.
3. Develop a sports section (newspaper style) bulletin board on American heroes in sports today. Use newspaper pictures, magazine clippings, and sketches.

Pivotal Questions

1. What characteristics does Gallico require of an American hero? Do you agree or disagree with his choices? How many of the characteristics did Gehrig have?
2. Why was Gehrig referred to as the "Iron Horse"?
3. How did Lou Gehrig show his consideration for others?

Related Activities

1. Locate examples of colorful language and cliches. Rewrite the examples, using literal, factual language. Compare Gallico's colorful statements with the literal language, noting the loss in descriptive power.
2. Study the sports pages of various newspapers.
3. Read Roy Campanella's It's Good to be Alive; Frank Graham's Lou Gehrig, A Quiet Hero.

SUBJECT: FOLKLORE
SOURCES: FOLKLORE IN AMERICA, ED. T. R. COFFIN AND HENNING COHEN, 1966
AMERICAN FOLKLORE AND LEGENDS, ED. J. J. MARCATANTE AND R. P. POTTER, 1967.

Important Ideas and/or Stylistic Devices

1. Dialectal stories.
2. Stereotyped characters.
3. Use of exaggeration and foreshadowing.

Teaching Aims

1. To develop a tolerance toward the contributions of the common man.
2. To alert students to the great mass and variety of materials available under the general heading of folklore.
3. To provide a source of entertainment that will be easily perpetuated by the individual student.
4. To promote a sense of self-awareness and a realization of the values in the community.

Motivation

1. Read to the class a carefully selected riddle, folktale, proverb, superstitious belief, or the directions for a folk game. Discuss.
2. Read section "They Have Yarns" in Carl Sandburg's poem "The People, Yes"
3. Present a tape-recorded interview with a local "celebrity" who is known for his riddles, folktales, folksongs, etc.

Pivotal Questions

1. What similarities and differences can you notice in folklore from various parts of our country?
2. Where did you first learn the rhymes that went with many of the games or tunes you used as children?
3. How many characters in American folklore are entirely fictional?
4. Why is it difficult to determine the origin of a folk personality?
5. Why are there many versions of the same basic folklore?

Related Activities

1. Have interest groups select one of the following activities as a related project: (a) collect local folklore, (b) learn and present a folk game, (c) learn and present a folk song, (d) learn an easily demonstrated craft, and (e) learn folktales for presentation to the class.
2. Interview a local person known for his folklore.
3. Prepare a bulletin board illustrating the favorite personalities studied by the class.
4. Make a folklore map of your community or state.

TYPE: MYTHOLOGY
TITLE: THE ODYSSEY
AUTHOR: HOMER

Important Ideas and/or Stylistic Devices

1. Short descriptive passages.
2. Action-packed incidents.
3. Dialogue in which the characters talk about themselves.
4. Use of epithets.

Teaching Aims

1. To show that epic literature is based on historic happenings.
2. To picture the cultural life of an ancient people.
3. To study the universal elements of conflict and suspense.
4. To understand character portrayals.
5. To show the relationship of The Odyssey to mythology.

Motivation

1. Give a brief character sketch of Telemachus for the class before the text is read. Follow this character sketch with one leading question: Do today's young people have the stamina and the ability to "take it" like Telemachus?
2. Orient the students geographically and historically. Locate on maps: Ithaca, Troy, Sparta, Pylas, and Mount Olympus.

Pivotal Questions

1. Why would Odysseus have been a coward if he had let his men stay on the island of the Lotus-eaters?
2. Judging from Odysseus' struggles and considering the advice of Circe, do you think he believed that he could control his own future, or did he feel helpless in the hands of the gods?
3. When Telemachus recognizes Odysseus as his long-missing father, he weeps for joy. So does Odysseus when he makes his identity known to Penelope. Can you explain why this is not weakness of character? Support your answer with other incidents or lines from the poem.
4. Odysseus has a reason for concealing his identity. What is that reason?

Related Activities

1. Write and mimeograph a class newspaper about Odysseus' return.
2. Plan a banquet that could have been served in Odysseus' banquet hall. Invite guests. Write a conversation that would be appropriate for this social event.
3. Construct weapons such as bows, lances, and axes of the types used by the Greeks and Trojans.
4. Draw pictures of the leading characters in the story for bulletin board displays.

SUBJECT: MYTHOLOGY
SOURCES: (See item 8, Related Activities)

Important Ideas and/or Stylistic Devices

1. Early man's thoughts and beliefs as a basis for modern-day practices.
2. The relationship of man and deity, man and other men, man and nature, man and his inner self.
3. The influence on our culture through literature, music, art, architecture, law, and democracy.

Teaching Aims

1. To arouse interest in man's ways of thinking and his attempts to answer puzzling questions throughout the ages.
2. To foster appreciation of the debt our culture owes other civilizations.
3. To enrich and enlarge the students' scope of reading and to stimulate creative writing.
4. To present the truth that though civilizations change, man changes very little.
5. To provide vicarious adventures through reading.

Motivation

1. Have the students name gods and goddesses they are already acquainted with.
2. Introduce words taken from mythology.
3. Discuss the creation of myths and why they still live.
4. View a filmstrip about a famous god or hero.
5. Show the film "Athens Interlude."

Pivotal Questions

1. Why is mythology classified as a form of religion?
2. Why were myths created?
3. What evidences of mythology do you encounter daily?
4. Why should we study mythology?
5. How are our problems today similar to those faced by men in other periods of history?

Related Activities

1. Bring examples of words, names, ornamentation, or symbols from mythology used in daily contacts.
2. Broaden vocabulary with a follow-up unit on word study.
3. Draw sketches of mythical heroes.
4. Write limericks and riddles about the gods.
5. Write an original myth explaining a natural phenomenon.
6. Write a different ending for a Greek or Roman myth.
7. Create names for consumer goods, using appropriate names from mythology.
8. Do further reading in areas not covered:
    - Isaac Asimov, Words from the Myths
    - Max Harzberg, Myths and Their Meaning
    - Miriam Cox, The Magic and the Sword
    - Andrew Lang, Tales of Troy and Greece
    - Sally Benson, Stories of the Gods and Heroes
    - Charles Lamb, The Odyssey
    - Edith Hamilton, Mythology
    - Bulfinch, Bulfinch's Mythology
    - Graves, Greek Gods and Heroes
    - Sabin, Classical Myths That Live Today
    - Kingsley, Heroes: Greek Fairy Tales
    - Homer, The Iliad
9. Play "Echoes of Greece," a recording by Edith Hamilton.
10. Prepare a bulletin board of favorite gods and heroes.
11. Play "I've Got a Secret" or "What's My Line?" with famous characters of mythology being interviewed.

SUBJECT: NORTH CAROLINA GHOSTS

Important Ideas and/or Stylistic Devices

A stimulus for a study of North Carolina.

Teaching Aims

1. To encourage reading, telling, or writing of stories by capitalizing on students' avid interest in the supernatural.
2. To provide enjoyment through telling ghost stories and from listening to good "story-tellers."
3. To continue geographic studies of sites in North Carolina where supernatural occurrences have taken place.

Motivation

1. Begin with a reference to the Lost Colony and its unsolved mystery.

2. Discuss supernatural stories known by the students. Where did they occur? Can any be explained by natural phenomena?
3. Begin the unit in October when students' thoughts turn to Halloween. Ask students to select a ghost tale they wish to tell later.
4. Prepare a bulletin board. Center a map of North Carolina and flank it by copies of ghost pictures symbolizing local stories. Connect by yarn the pictures to the county each represents.

Pivotal Questions

1. Define ghostly terms: apparition, specter, ghost, haunt, vision, poltergeist, ESP, psychic.
2. Which of the stories seem plausible? Which seem too fantastic?
3. Do you believe in ghosts? Explain your feelings.

Related Activities

1. Dramatize a favorite ghost story with a monologue or skit, using simple props and costumes. Share with other classes.
2. Write explanations -- creative, factual, or scientific -- about specific stories.
3. Write a brief ghost story.
4. Write limericks about ghosts studied.
5. Tape record individual story tellers.
6. Put a tale into ballad form and perform it on tape.
7. Read also: Bennet Cerf's Famous Ghost Stories; Phyllis Fenner's Ghosts, Ghosts, Ghosts; Abraham Furman's Ghost Stories, Teen-Age Ghost Stories; Hans Holzer's Ghosts I've Met.

Sources

1. John Harden, Tar Heel Ghosts
2. Roberts, Ghosts of the Carolinas, The Devil's Tramping Ground
3. Roberts, An Illustrated Guide to Ghosts and Mysterious Occurrences in the Old North State.
4. "Tar Heel Legends"--free leaflet available from N. C. Museum of History, State Department of Archives & History, Raleigh, N. C.27602

TYPE: NOVEL
TITLE: JOHNNY TREMAIN
AUTHOR: ESTHER FORBES

Important Ideas and/or Stylistic Devices

1. A picture of human nature.
2. A study of heroic youths.
3. The causes and effects of war.

Teaching Aims

1. To show what life was like for young people during the American Revolution.
2. To illustrate through Johnny how misfortunes can be accepted and overcome.

Motivation

1. Teach this novel when the students are studying the American Revolution.
2. Read parts of Paul Revere and the World He Lived In by Esther Forbes.
3. Read poetry selections that describe the Revolutionary War or some phase of it.

Pivotal Questions

1. Why did Rab's friendship mean so much to Johnny?
2. Discuss the contrasts between main characters such as Johnny and Dove, Johnny and Rab, Cilla and Lavinia, Cilla and Isannab, Mr. Ryte and Mr. Lorne. What can be learned about people when comparisons are made?
3. What did Otis mean by his statement ". . .Only that a man can stand up'? What is the "Torch" that America must hold up?
4. What is the difference between a politician and a statesman? Compare the beliefs of Sam Adams and James Otis.

Related Activities

1. Review the lives of Paul Revere, John Hancock, Samuel Adams, James Otis, and Thomas Hutchinson.
2. Name the historic events introduced in the story and compare them to problems of today.
3. Read the Preamble to the Constitution and the second paragraph of the Declaration of Independence to learn what our forefathers considered to be natural God-given rights.
4. Locate items in the story that prove to the reader that Johnny lived nearly 200 years ago (vocabulary, methods of earning a living, type of transportation, daily life . . .).
5. Read Longfellow's "Paul Revere's Ride" and Emerson's "Concord Hymn" and discuss them in relationship to Johnny Tremain.
6. Study Patrick Henry's speech before the Virginia House of Burgesses, March 23, 1775.
7. Read Thomas Paine's The Crisis, No. 1, December 19, 1776.
8. Use the records "Ballads of the Revolution" and "Heritage, USA."

TYPE: NOVEL
TITLE: SHANE
AUTHOR: JACK SCHAEFER

Important Ideas and/or Stylistic Devices

1. Use of flashback.
2. Use of figurative language.
3. Man vs. Man and Man vs. Himself.
4. Study of a personality who shapes the environment and the events around him.

Teaching Aims

1. To stimulate the hard-to-please boys by providing a high interest, average-reading-level novel.
2. To provide a background of the Old West.
3. To aid students in understanding how the author produces characterizations.

4. To encourage students to make a hypothesis based on the clues presented early in a piece of literature.

Motivation
1. Show the movie by the same name.
2. Use brainstorming centered on the word cowboy.
3. Using individual maps, have the students locate the famous towns of the Old West and shade in the areas of the setting for Shane.
4. Ask the students to tell in their own words (oral or written) an incident about the Old West which they accept as representative of the time.

Pivotal Questions
1. How much about Shane is factually stated in the novel and how much is simply conjecture?
2. Could you define Shane as a good person? a bad person?
3. As a legendary character, is Shane more of a symbol or a real person?
4. How much influence do you think Shane's encounter with Bob had on Bob's later life?
5. Could Shane have remained at the homestead? Why or why not?

Related Activities
1. Construct a glossary of peculiarly western or cowboy terminology.
2. Contrast Shane and a well-known cowboy film hero. Role play each character to demonstrate the differences.
3. Allow interest groups to acquaint the class with western folklore; the Old West cowboy songs, dress, and type of work; and the modern cowboy and his type of work.

TYPE: NOVEL
TITLE: THE LILIES OF THE FIELD
AUTHOR: WILLIAM E. BARRETT

Important Ideas and/or Stylistic Devices
1. Strong characterizations.
2. Interdependence of people.
3. Use of allegory.
4. The use of real places, events, and songs to bring life to a fictional character.

Teaching Aims
1. To relate to the immediate issue of human misunderstanding.
2. To aid in an understanding of the shaping of a language. (Note the German, Spanish, and Latin language as they are used in the novel. Also note the regional differences in the English language.)
3. To contrast the power and distinctiveness of two different media -- film and printed page.

Motivation
1. View the movie Lilies of the Field starring Sidney Poitier.
2. Study familiar American legends (Davy Crockett, Daniel Boone, Johnny Appleseed, Casey Jones, Pecos Bill) and then select the shared characteristics of a legendary hero. Read Lilies of the Field with these characteristics in mind.

3. Listen to recordings and sing in class songs from the novel such as "Wade in the Water," "Deep River," "Old Time Religion," "Didn't My Lord Deliver Daniel," "Dry Bones," "Water Boy," and "John Henry."

Pivotal Questions

1. How does a person achieve dignity?
2. Are your goals in life different from those of persons who differ from you in race, religion, or nationality?
3. How do your prejudices show themselves?
4. What prejudices do you as adolescents expect from most adults? How and when do you react to these prejudices?

Related Activities

1. See The Roberts English Series, Complete Course, pages 1-7, for information regarding Americanized place-names. Ask the students to supply place-names they know that have been Americanized.
2. Read the following literary works for problems which afflict minority groups: A Raisin in the Sun, Lorraine Hansberry; Diary of a Young Girl, Anne Frank; A Tree Grows in Brooklyn, Betty Smith.
3. Search for current examples of living legends in the news of this country and the world.
4. Ask small groups to invent a legendary character in poetic or short story form. Have the class compare heroes created to see if they have the characteristics which are common to most heroes.

TYPE: NOVEL
TITLE: THE CALL OF THE WILD
AUTHOR: JACK LONDON

Important Ideas and/or Stylistic Devices

1. The eternal tie of man to nature and his past.
2. The use of a fictional animal to convey the story of a man's life.

Teaching Aims

1. To introduce the major literary theme of man vs. nature.
2. To capitalize on the outdoor interests of most junior high school boys.

Motivation

1. Relate true instances of tamed animals' reverting to wild and totally unexpected behavior.
2. Read Jack London's short story "To Build a Fire" to the class.
3. Briefly point out the major milestones in the life of Jack London.

Pivotal Questions

1. Why does Jack London cause his character John Thornton to be killed?
2. For modern man, how is the "Call of the wild" expressed in crisis situations such as war, hunger, and extreme danger?
3. What type of books would Jack London have written if he had been born into wealth and ease? Explain.

Related Activities

1. As an historical project, study the life of Jack London. Debate whether the times he lived in created a great author or whether he would have been a great author at any time in history.
2. Read Third Man on the Mountain by J. R. Ullman for another example of the man versus nature theme.
3. Read Jack London short stories such as "To Build a Fire," "Love of Life," "White Fang," "Sun Dog Trail."

TYPE: NOVEL
TITLE: THE ADVENTURES OF TOM SAWYER
AUTHOR: MARK TWAIN

Important Ideas and/or Stylistic Devices

1. Friendship motif: Tom Sawyer, Huckleberry Finn, and Joe Harper; Tom Sawyer and Becky Thatcher.
2. The superstition motif: curing warts with skunk water, wearing rattlesnake rattles as protection against cramps, ghosts lurking in haunted houses, spirits whispering in the leaves.
3. The Gothic motif: a grave robbery, a murder in a cemetery, a disappearance in a cave.
4. The conflict motif: Tom's conflict with Aunt Polly, Becky Thatcher and Injun Joe.

Teaching Aims

1. To emphasize the basic structure of the novel.
2. To present one of the first juvenile novels concerned with realism.
3. To emphasize the distinction between realism and fantasy.
4. To make useful observations about regional and social dialects.

Motivation

1. Locate on a map the setting of the novel.
2. Have the students write humorous compositions about a childhood adventure. When making the assignment, use two or three of the episodes from the novel.

Pivotal Questions

1. What changes occurred in Tom Sawyer during the course of the story?
2. On what occasions did Tom show that he had matured?
3. Who are the good people in the novel? Who are the villains?
4. The superstition motif is apparent throughout the book. How many superstitions can you enumerate that people still believe in today?
5. What parts of the novel portray realism? Why? Fantasy? Why?

Related Activities

1. Brainstorm around the word friendship. Write a paragraph using words that emerged in brainstorming.
2. Record an excerpt of the dialect from Chapter XXVII.
3. Pantomime elements of the superstition and Gothic motifs.
4. Direct the students to other Mark Twain writings.

TYPE: NOVEL
TITLE: GREAT EXPECTATIONS
AUTHOR: CHARLES DICKENS

Important Ideas and/or Stylistic Devices

1. Universality of situations.
2. First person narrative by chief character.
3. Triangular theme of innocence, innocence lost, and innocence regained.

Teaching Aims

1. To appreciate the author's skill in creating unique characters.
2. To give insight into the problems besetting a youth confused by false values and unreal ambitions.
3. To understand the social and historical background of mid-nineteenth century England in relation to the story.

Motivation

1. Show the following films: The Novel: What It Is, What It's About, What It Does; Early Victorian England and Charles Dickens; Great Expectations I; and Great Expectations II.
2. Ask questions such as the following: (a) What does the word expectation mean to you? What are your great expectations? (b) Should an orphan have great expectations? How might his great expectations be realized?

Pivotal Questions

1. What lies ahead for Pip at the end of the first stage?
2. What has happened to the less admirable Pip of the second stage and the likeable boy of the first stage?
3. How should Pip have met the crisis caused by the return of Magwitch?
4. At what point in the third stage could it be said that Pip has finally come to know decisively what he values most in his life? Pick out other events to show that he has found himself and that his values are no longer confused.

Related Activities

1. Dramatize scenes from Great Expectations.
2. Draw sketches of your favorite characters.
3. Tape-record a modernized account of Great Expectations.
4. Read other works by Charles Dickens.
5. If the films above have not been used as motivating material, use them as the basis for class discussion at this point.

CLASSIFICATION: POETRY
TITLE: "PRIMER LESSON"
AUTHOR: CARL SANDBURG

Important Ideas and/or Stylistic Devices

1. Personal thoughts through lyric poetry.
2. Free verse.

Teaching Aims

1. To introduce lyric poetry that is easily analyzed.
2. To encourage further reading of poetry.
3. To reinforce the study of metaphorical writing.
4. To write poetry.

Motivation

1. Play a tape or recording of "Primer Lesson."
2. Mention that Sandburg was an "adopted" Tar Heel poet.
3. Read other Sandburg poems or short lyric poems by selected poets.
4. Define primer lesson.

Pivotal Questions

1. Why is the title appropriate?
2. How do you react to the poet's advice?
3. What is meant by the word proud?
4. What other areas of life could Sandburg be commenting on?
5. What is the difference between "proud words" and self-pride?
6. Who is the speaker in the poem?
7. Is humility a virtue?

Related Activities

1. Tape oral readings of this and other Sandburg poems.
2. Read other stories or poems that present similar ideas of humility.
3. Write parodies on such topics as "Look out how you use your time."

TYPE: POETRY
TITLE: "INTERLUDE III"
AUTHOR: KARL SHAPIRO

Important Ideas and/or Stylistic Devices

1. Use of irony.
2. Establishment of mood.
3. Use of imagery and comparison.

Teaching Aims

1. To help students see the greatness and individuality of the small, common things around us.
2. To show the power of language in establishing a mood.

Motivation

1. Have students write a brief imaginary story of their "Three Minutes as an Ant on a Crowded Sidewalk."
2. Display an eyelash, small drop of water, and a dead mosquito or other insect. Have each student examine these. Then ask the students to jot down their original ideas on the story behind the three objects.
3. Allow students with mathematical ability to calculate the size ratio of a grown man to a small insect. Show the relationship on a chart.

Pivotal Questions

1. How would Adolf Hitler have reacted to this poem? Albert Schweitzer?

2. Why do you never (or very rarely) see deformed wild animals or birds?
3. What type of experiences had this poet had several days (minutes, etc.) prior to the writing of this poem?
4. What type of person would best understand the message of this poem?
5. How does the language of the poem establish a certain mood? Give examples from the poem.

Related Activities

1. Role play the poem as if it were a story. Try several times and select the role player who has best portrayed the mood of the poem.
2. Study again the American pre-Civil War institution of slavery. In poetic or prose form discuss this historic reality in light of Shapiro's opinions on the dignity of life.

TYPE: POETRY
TITLE: "THE HIGHWAYMAN"
AUTHOR: ALFRED NOYES

Important Ideas and/or Stylistic Devices

1. Use of description of physical appearance as a clue to character.
2. Ballad style.
3. Arrangement of accented and unaccented syllables to produce a systematic rhythm or meter.
4. Use of comparison.
5. Use of auditory imagery.

Teaching Aims

1. To assist students in discovering the importance of setting to create mood.
2. To aid students in identifying and evaluating character.
3. To study the craft of poetic comparisons.

Motivation

1. Develop a lively question-and-answer period around the following questions:
   a) Do you think that it is true that if you love someone enough you will give up anything for him?
   b) What examples can you give from your own experiences of people sacrificing for people they love? What sacrifices have been made for you by your mother and father?
   c) What stories, motion pictures, or television plays have you seen which illustrate the idea of sacrificing for others?

Pivotal Questions

1. What can you learn about the time and place of the poem from the first three lines?
2. Tell in your own words what the highwayman looked like. How was he dressed? How does his appearance fit the part he plays in the story?
3. How do you feel about Tim the ostler? What is the first hint that there is something evil about him? What motive did he have for wishing ill to the highwayman?

4. Explain how Bess was able to warn her lover of the danger that was waiting for him at the inn? Why was he captured in spite of her sacrifice? Was he brave or foolish to return to the inn when he knew what had happened to Bess?
5. Should a person be willing to give his all for someone he loves? Explain.

Related Activities

1. Write a short description in which physical appearance is the primary clue to a person's character. Write so that the reader will have either a favorable or unfavorable opinion of the person described.
2. Prepare a radio version of this poem, with a narrator, characters, and appropriate sound effects.
3. Prepare and tape a choral reading of the poem.

TYPE: POETRY
TITLE: "FOUL SHOT"
AUTHOR: EDWIN A. HOEY

Important Ideas and/or Stylistic Devices

1. Creation of motion through words.
2. Creation of suspense.
3. Use of alliteration.

Teaching Aims

1. To stimulate in the sports-conscious boy an interest in poetry.
2. To show the vitality of the verb.
3. To demonstrate the variety of ways available for conveying a single idea.

Motivation

1. Save this poem for basketball season. Use it the day following an exciting game.
2. Allow students to hear it read by a professional.(See the record, "Reflections on a Gift of Watermelon Pickle and other Modern Verse.")

Pivotal Questions

1. Why does an athletic event sometimes appear to be a "life-and-death" struggle?
2. What is meant by the cliche "It seemed like eternity"?
3. Who or what is the real actor in the poem?

Related Activities

1. Change the event in the poem from a game to an automobile accident, to report card day, to your first kiss, etc. Utilize the suspense provided by a series of action-packed verbs.
2. Launch a writing project which deals with literal description. Emphasize accuracy and visual responsiveness.

TYPE: POETRY
TITLE: "THE FERN"
AUTHOR: WILLIAM CARLOS WILLIAMS

Important Ideas and/or Stylistic Devices
1. Blank verse.
2. Beauty in a simple description.

Teaching Aims
1. To present a type of poetry different from those types generally encountered in junior high school.
2. To show the beauty of the simple and uncomplicated things around us.

Motivation
1. Present student groups with a one-line description from a text or novel and have them break it into short lines and verses to create a poetic effect. Have them analyze their resulting products.
2. Toss a large piece of brown paper into the exhaust air flow of a fan. Have the students write a literal description of the event. Then have them reduce their descriptions to as few words as possible. Ask them to use their reduced descriptions to create "shaped" poetry as in William Jay Smith's "Seal."

Pivotal Questions
1. Why do most of us fail to notice the beauty of everyday objects?
2. Why didn't the poet choose a leaf instead of a piece of paper?
3. If the paper represents man's life, who does the car represent?

Related Activities
1. By imitating William Carlos Williams' style, try to write a description of a kite rising and falling.
2. Read other poems by William Carlos Williams, for example "The Red Wheelbarrow."
3. In prose or poetic form, write about a personal experience you have had when you have imagined a very common object to be something frightening or awe-inspiring.

TYPE: POETRY
TITLE: "DUNKIRK"
AUTHOR: ROBERT NATHAN

Important Ideas and/or Stylistic Devices
1. Bravery under fire.
2. Conversational style with irregular rhyme.

Teaching Aims
1. To study imagery.
2. To study heroism.
3. To stimulate creative writing.

Motivation
1. Correlate the poem with the study of World War II.
2. Locate Dunkirk, Strait of Dover, Kent, English Channel, South Downs on a wall map.

3. Show the colored picture of the evacuation from Life, February, 1949, pages 44-45.
4. Discuss the character of the British as exemplified in World War II.
5. Read "The Charge of the Light Brigade" by Tennyson. Discuss examples of British valor when under fire.

Pivotal Questions

1. Why did young Will volunteer for such hazardous duty?
2. What is the significance of Nathan's allusions to Nelson and Francis Drake?
3. If the army had surrendered, what might have been the consequences?
4. What are the characteristics of a hero? Was Will a hero? Explain.

Related Activities

1. Read "Snow Goose" by Paul Gallico.
2. Read "The Big Pick-Up" by Elleston Trevor (fiction but historically accurate).
3. Research the "RAF" and the "Battle of Britain."
4. Divide the class into small groups. Let students read aloud and interpret the poem together.
5. Read also "An Incident of the French Camp" and "How They Brought the Good News from Ghent to Aix." Refer to Macaulay's "Horatius at the Bridge" and Tennyson's "The Revenge."
6. Sketch a portion of the evacuation.
7. "If it would float, it went" has been used to describe the Dunkirk rescue. Use this as a topic sentence in a paragraph describing the evacuation.

TYPE: POETRY
TITLE: "THE COURTSHIP OF MILES STANDISH"
AUTHOR: HENRY W. LONGFELLOW

Important Ideas and/or Stylistic Devices

1. Narrative poetry.
2. The use of similes, metaphors, allusions, irony, and personification.
3. The use of dactylic hexameter.
4. "Serve yourself would you be well served" as an underlying theme.
5. The universal themes of love and friendship.

Teaching Aims

1. To foster an understanding of the hardships the Pilgrims endured.
2. To introduce the reader to poetic devices by means of a fascinating story.
3. To teach figures of speech as a method of enlarging one's understanding of literature.

Motivation

1. Review the historical events preceding the Mayflower voyage.
2. Introduce the leading characters in the story.
3. Read other poems by Longfellow.
4. Read the first section orally.

Pivotal Questions
1. How do the physical descriptions of the three main characters seem to fit their interests and personalities?
2. What was Priscilla's famous question? How could it be used in an ordinary situation?
3. What was the irony of Miles' favorite maxim?
4. Discuss the impossible situation in which John Alden found himself.
5. How did Standish justify war?
6. If you were making a TV version of the poem, at which point would you present the most dramatic moment? Why?
7. How is nature used by the poet? Is it effective?
8. Is the poem realistic or romanticized? Explain.

Related Activities
1. Decide which scenes could be illustrated effectively. Artistic students should select a favorite to sketch.
2. Role play dramatic scenes.
3. Collect familiar maxims and analyze their meanings.
4. Read "Evangeline" by Longfellow.
5. View "The Pilgrims."

TYPE: POETRY
TITLE: "THE CREATION"
AUTHOR: JAMES WELDON JOHNSON

Important Ideas and/or Stylistic Devices
1. The attempt to explain the eternal mystery of creation.
2. A novel (for the student) concept of God.
3. The lively action created by the use of vivid verbs.
4. Free verse.

Teaching Aims
1. To explore the attempts of man through the ages to explain the origin of himself and his world.
2. To show the universality of loneliness.
3. To study colorful imagery.
4. To show how free verse is appropriate for this poem.

Motivation
1. Give background information noting that the poem is a sermon, subtitled "A Negro Sermon." Note too that it is not written in the crude, grotesque dialect that has now become an outmoded literary device.
2. Display a striking scientific photograph of misty areas of space, of blinding lights, and deep shadows.
3. Center a discussion around the following questions: Could it be that God needs man? Is God lonely without man? Is God incomplete without man?
4. Browse through copies of God's Trombones in the library to discover what topics other than creation are covered in this series of sermons in verse.

Pivotal Questions
1. What feelings about God does this poem arouse in you?

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2. How would the speaker's idea of God be received by children? by theologians? by religious sects? by scientists?
3. Can your loneliness as an adolescent be compared to the loneliness of God in the poem? Explain.
4. Examine the irregular number of phrasal units in the poem. Do they give a rhythm of thought or of poetic form?

Related Activities

1. Assign an orator or dramatic actor to deliver the sermon. Notice that the changes of tempo and pauses for effect break off at a point and drop down to ordinary speech.
2. Record readings of "The Creation." Record some of the sermons included in God's Trombones.
3. Read Death of the Heart by E. Bowen and Member of the Wedding by Carson McCullers.

TYPE: POETRY
TITLE: "COLUMBUS"
AUTHOR: JOAQUIN MILLER

Important Ideas and/or Stylistic Devices

1. An inspiring example of courage and determination.
2. Use of figurative language.
3. Lesson of perseverance.

Teaching Aims

1. To arouse emotional responses to literature (the loneliness and fear of the voyage, admiration for his courage and perseverance, and appreciation of his triumph).
2. To discover the application of the lesson of perseverance to life in general and to the students' lives in particular.

Motivation

1. Use the poem in conjunction with the historical study of Columbus.
2. View film "Christopher Columbus."
3. Compare Columbus's undertaking with today's exploration of space.

Pivotal Questions

1. Was the crew made up of cowards or was their fear justified?
2. Imagine that you are venturing into space. What might be your thoughts?
3. What was the sailors' greatest fear? Give examples in daily life of the fearful unknown.
4. Discuss the words "Sail on! Sail on!" Can examples of their application to other projects and experiences in life be found?
5. What was the symbolic function of the light?

Related Activities

1. Use the poem for choral reading.
2. Listen to a recording of "Columbus" or tape your own choral reading of the poem.
3. Read "Henry Hudson's Quest" by Burton Stevenson (American History in Verse by Stevenson) and "The Skeleton in Armor" by Longfellow.
4. Write a composition using the final two lines as the theme.

5. Ask the students to imagine that they are astronauts or aquanauts who are the first to explore outer space or the ocean depths. Have them write their feelings. A second possible assignment would be to have them describe what they saw when they reached their destinations.

TYPE: POETRY
TITLE: "CROSSING"
AUTHOR: PHILIP BOOTH

Important Ideas and/or Stylistic Devices

1. Onomatopoeia expressed by rhythmical words.
2. The sound of the train which becomes the central image of the poem.
3. Beauty expressed in a common sound.

Teaching Aim

To present an example of poetry in which sound is the dominant sense appeal.

Motivation

1. Read the first line to the class. Ask students to suggest things that must be included in a poem with this title (expect answers such as boxcars, engineer, tracks, etc.). Read the poem to show the students their initial work in "writing" a poem.
2. Listen to the poem on the record "Reflections on a Gift of Watermelon Pickle and Other Modern Verse."

Pivotal Questions

1. Which words imitate the actual sounds of a train?
2. What part do the numbers play in the structure of the poem?
3. Why does the printed poem have a tapered look?

Related Activities

1. Practice the production of appropriate rhythm by having the students record other poems such as "Hunting Song" by Donald Finkel, "Counting-Out Rhyme" by Edna St. Vincent Millay, "Swift Things are Beautiful" by Elizabeth Coatsworth, "Central Park Tourney" by Mildred Weston (see Reflections on a Gift of Watermelon Pickle and other Modern Verse).
2. Imitate Booth's style by attempting to write similar listing poems using everyday sounds.

TYPE: POETRY
TITLE: "DARIUS GREEN AND HIS FLYING MACHINE"
AUTHOR: J. T. TROWBRIDGE

Important Ideas and/or Stylistic Devices

1. Humorous narrative poem.
2. Use of descriptive language.
3. Use of dialect.

Teaching Aims

1. To interest and amuse students through poetry.
2. To teach the acceptability of dialect.
3. Use of dialect.

Motivation

1. Review the Greek myth about Daedalus and Icarus.
2. Note that the poet wrote the work prior to the Wright brothers' flight.
3. Discuss dialect, its uses and acceptability as seen in the poem.
4. Read "The Deacon's Masterpiece" by Oliver W. Holmes.

Pivotal Questions

1. Could the events in this poem have happened this year? Explain.
2. What moral lessons were presented in the poem? Are the morals worthwhile ones?
3. What is the conflict between the brothers?

Related Activities

1. Create an elongated simile. See lines 223-227. Students can create long similes that actually become tales.
2. Paraphrase a portion of the poem, bringing it up to date.
3. Illustrate one event in the narrative.
4. Use the poem as a springboard to the study of dialects.

TYPE: POETRY
TITLE: "EVANGELINE"
AUTHOR: HENRY WADSWORTH LONGFELLOW

Important Ideas and/or Stylistic Devices

1. A long narrative tragedy.
2. Use of similes, metaphors, and irony.
3. Use of contrasting moods in each part.

Teaching Aims

1. To provide a memorable reading experience about a legendary figure.
2. To foster further study below the surface of a poem.
3. To learn more about poetic devices as an aid to the understanding and appreciation of poetry.

Motivation

1. Before reading the poem, assign a student to report on Evangeline and the Acadians by Robert Tallant.
2. View "Henry Wadsworth Longfellow."
3. If the "Courtship of Miles Standish" has been taught, review its style and imagery.
4. Locate on a wall map: Nova Scotia, the thirteen colonies, and the trail of Evangeline's wanderings.
5. Read several shorter poems by Longfellow.

Pivotal Questions

1. How does the poet use foreshadowing?
2. What methods are used by the poet to convey realism?
3. Could similar events be possible in the twentieth century? Explain.
4. Would you have liked the story better if Gabriel had lived? Explain.
5. In what ways can the characters of Basil and Benedict be compared?

Related Activities

1. Listen to a recording of portions of the poem.
2. Show pictures of the statue of Evangeline, located in Grand Pre, and the Evangeline Oak in St. Martinsville, Louisiana.
3. Read "The Evangeline Story" from Love of Our Land by Hector Lee and Donald Roberson.
4. Write a precis summarizing the story so that a younger child could understand it.
5. Role play scenes from the story.
6. Illustrate favorite scenes.

TYPE: POETRY
TITLE: "FIFTY ACRES"
AUTHOR: JAMES LARKIN PEARSON

Important Ideas and/or Stylistic Devices

1. All the wonders of the world in one's own backyard.
2. The world through the eyes of a poet.
3. Rhyming lines and iambic trimeter.

Teaching Aims

1. To introduce North Carolina's poet laureate through his best known lyric poem.
2. To learn to discern beauty in places that daily surround us.

Motivation

1. Locate Wilkes County on a large North Carolina wall map. Explain that this is the birthplace and home of the poet. (The river tributaries on his farm became to him "my Rhine, my Nile," and the Blue Ridge Mountains equaled the mighty peaks of the Alps.)

Pivotal Questions

1. Can you see North Carolina in the poetry of James Larkin Pearson? (Cite other selections by the poet. See North Carolina Poetry by Richard Walser.)
2. What is the meaning of "My wood-lot grows an Arden."?
3. Do you agree or disagree with the selection of James Larkin Pearson as Poet Laureate of North Carolina? Why or why not?

Related Activities

1. Write a paragraph describing your "fifty acres" (your backyard or a nearby park).
2. Have several students draw the scene which comes to their minds upon reading or hearing the poem. Using their illustrations, show how interpretations of lines may differ.
3. Read aloud other examples of James Larkin Pearson's poetry to show characteristics of his writing.
4. Ask an interested student to present a biographical sketch of the author.
5. Compose a brief lyric poem describing a favorite scene or location.

TYPE: POETRY
TITLE: "VELVET SHOES"
AUTHOR: ELINOR WYLIE

Important Ideas and/or Stylistic Devices

1. A study in the sense of whiteness, silence, and softness.
2. The effect of effortless or suspended motion.

Teaching Aims

1. To show how controlled imagery can reveal how a poem works.
2. To show how a poem defines the meaning of the words that comprise it.
3. To show that the poem is the evidence for any interpretation that may be placed upon it.

Motivation

1. Display pictures suggesting specific settings and moods.
2. Play records which include interpretive music; have students discuss their reactions to some selections and write them for others.

Pivotal Questions

1. As we listen to the poem, what are our dominant sensory impressions? How cold is it?
2. Who is the speaker? To whom is he speaking? Is the speaker a man or a woman? How do you know?
3. What is the tone of the invitation?

Related Activities

1. Compare Elinor Wylie's "Velvet Shoes" and Frost's "Stopping by Woods on a Snowy Evening."
2. Sketch the persons in the poem.
3. Have students write compositions or poems which are designed to create a dominant sensory impression.

TYPE: POETRY
TITLE: "UNFOLDING BUD"
AUTHOR: NAOSHI KORIYAMA

Important Ideas and/or Stylistic Devices

1. Graceful, Japanese rhythm.
2. Use of metaphoric language.
3. Poetic theme for deeper understanding.

Teaching Aims

1. To teach or to reinforce the necessity of searching for a deeper meaning or "skeleton" in literature.
2. To present in a less abstract form than a lecture by the teacher the importance of searching for a theme.

Motivation

1. View a color, time-lapse film which demonstrates the growth and change in flowers.
2. Use binoculars to show the difference in the view of a particular object as seen through the "big" end and as seen through the "small" end; have students discuss or write their impressions.

Pivotal Questions

1. What age and type of person is observant enough to be aware of the gradual unfolding of a bud?
2. With such great amounts of interesting materials available, why is it valuable to reread and search through one work of literature?
3. Does every work have to have a deeper meaning? Explain.

Related Activities

1. Have students role play an anguished person whose physical, mental, or emotional deformity causes him to be misunderstood.
2. Have students study and produce haikus.
3. Have students read, discuss, and illustrate the poems "How to Eat a Poem" by Eve Merriam and "To Look at Any Thing" by John Moffett.
4. Have students develop a writing assignment comparing "Unfolding Bud," "How to Eat a Poem," and "To Look at Any Thing."

TYPE: POETRY
TITLE: "THE PRISONER OF CHILLON"
AUTHOR: LORD BYRON

Important Ideas and/or Stylistic Devices

1. The horror of human captivity.
2. Man's search for truth.
3. Couplets written in simple, terse diction with vivid images.

Teaching Aims

1. To study poetic language, especially imagery and diction.
2. To introduce universal ideas taught by implication.

Motivation

1. Tell the students the background for the poem. Discuss Lord Byron's sensitivity and dedication to the oppressed.
2. Relate the prisoner of the poem to political prisoners in our world today (Cuba, Red China).
3. Introduce the setting of the poem by locating on a map the prison site in Switzerland.
4. Read the introductory section orally to the class.
5. Prepare a bulletin board featuring a large castle, the poem, and a picture of the poet.

Pivotal Questions

1. Why was the captive in prison?
2. When does man appreciate freedom most?

3. Of what significance was the caroling of the bird?
4. What were the prisoner's feelings when he was freed?
5. What other kinds of prisons are there besides jail cells?
6. What type of people were the brothers who died there?
7. Why did the prisoner exhibit no interest in escaping?

Related Activities

1. Have students select their favorite lines to read aloud or to be taped.
2. Illustrate selected passages.
3. Write haikus and cinquains on the ideas of freedom, oppression, and all types of tyranny.
4. View "The Prisoner of Tubda" or "The Prince and the Pauper."
5. Read other stories about imprisonment such as "A Struggle for Life" by Thomas Bailey Aldrich or The Sire de Maletroit's Door by Robert Louis Stevenson.

TYPE: SHORT STORY
TITLE: "THE GREAT STONE FACE"
AUTHOR: NATHANIEL HAWTHORNE

Important Ideas and/or Stylistic Devices

1. Use of symbolism and allegory.
2. Greatness found in the quiet and the humble.

Teaching Aims

1. To teach how to look beneath the surface of a story for broader or deeper meaning.
2. To allow the story to teach a moral.

Motivation

1. Introduce the story and its setting by locating on a wall map the White Mountains of New Hampshire. If a picture is available, show the Great Stone Face.
2. Tell the class the legend of the Great Stone Face. Ask them to give examples of similar legends.
3. Show a photo of Grandfather Mountain and ask them -- in groups -- to create a legend about it.

Pivotal Questions

1. Why had the villagers not recognized Ernest's greatness? How was their failure similar to the Biblical statement "a prophet is without honor in his own country"?
2. What were the human qualities that were looked for in the Great Stone Face?
3. What type of prophecy did the people hope to hear from the Great Stone Face?

Related Activities

1. Imagine that Ernest has died. Write in less than seventy-five words the text for a memorial plaque which will be placed at the foot of the Great Stone Mountain.

2. Role play a scene between Ernest and Mr. Gathergold, or Old Blood and Thunder, or Old Stony Phiz.
3. Debate whether Ernest would make a good President of the United States.

TYPE: SHORT STORY
TITLE: "SPLIT CHERRY TREE"
AUTHOR: JESSE STUART

Important Ideas and/or Stylistic Devices

1. Use of conflict between principal characters (Pa and Professor Herbert; Dave and Pa).
2. Use of dialect.

Teaching Aims

1. To encourage students to appreciate character development through what a character does and thinks in a convincing setting.
2. To meet and to enjoy complete, true-to-life characters in literature.

Motivation

1. Discuss the question -- How would you feel if your father came to visit your teacher with a gun strapped around his waist?
2. Divide the class into small groups. Use a few minutes to set up the situations listed below.
    a) Your parents do not believe in field trips. Your class plans one very soon. Your parents decide to visit your school to let the teacher know that they disapprove of the idea. Write the conversation that might take place. Let what the characters say reflect their personalities.
    b) Present a panel discussion on the question: How can young people and adults help avoid misunderstandings between themselves and their parents?

Pivotal Questions

1. What seems to be the conflict in the story? If this is not the real conflict, what is the real one?
2. If Pa's weapon is the gun, what is Professor Herbert's weapon? Why is each of these weapons a good symbol for its side of the conflict?
3. How is Pa's attitude at first toward biology and field trips typical of many older people's attitudes toward new things?
4. Why is Pa's experience with the germs on his teeth a good argument for laboratory courses and field trips?

Related Activities

1. Dramatize the scene at the county high school when Pa meets Professor Herbert.
2. Write a brief description of the place in which the characters live. Sketch this description on a transparency for projection on the wall. Discuss the differences in the two forms of media for conveying an accurate picture of a place.
3. Write the standard English equivalent for some of Pa's dialect.

TYPE: SHORT STORY
TITLE: "AN OCCURRENCE AT OWL CREEK BRIDGE"
AUTHOR: AMBROSE BIERCE

Important Ideas and/or Stylistic Devices

1. Use of a compact dramatic description of an imaginary escape from death.
2. Use of flashback and stream of consciousness by the author in creating his plot.
3. Use of foreshadowing to prepare the careful reader for the climax.
4. Use of basic conflict of man vs. himself and man vs. man.

Teaching Aims

1. To introduce junior high school students to new techniques of writing, including a surprise ending.
2. To correlate this story with the study of the War Between the States.

Motivation

1. Show the first half of the film, "Occurrence at Owl Creek Bridge."
2. Correlate the action, time, and events with social studies.
3. Discuss the questions: Are we free to do as we wish? Have students cite examples from their lives in which they personally determined the outcome of a situation. Have them cite examples in which they were powerless to direct the course of events.

Pivotal Questions

1. How much time passes from the beginning of the story to the end of the story?
2. Why was the trap set so carefully by the federal spy?
3. Did you feel tricked by the climax?
4. Which of Peyton's qualities helped you like or dislike him?
5. Explain the two points of view used by the author.

Related Activities

1. Show the entire film and contrast the film and the short story.
2. Modernize the characters by placing them in a current situation.
3. Sketch the physical layout of the scaffold or construct the scaffold using ice cream sticks.
4. Use the words death, justice, and slavery as springboards for creative writing.

TYPE: SHORT STORY
TITLE: "RIP VAN WINKLE"
AUTHOR: WASHINGTON IRVING

Important Ideas and/or Stylistic Devices

1. The retelling and Americanizing of a legendary German folktale.
2. Use of lengthy, picturesque, descriptive passages and local color.

Teaching Aims

1. To stimulate interest in creative writing.
2. To enlarge vocabulary with the study of Irving's words and phrases.

Motivation
1. Prepare students for Irving's style by reading several paragraphs orally and discussing his technique.
2. Correlate with a social studies unit on colonial America.
3. Discuss folk characters students know.
4. View the film "Rip Van Winkle."

Pivotal Questions
1. How was Rip seen by his wife, his friends at the inn, the mountain men, and his daughter?
2. Would you have liked him? Give reasons for your answer.
3. Why is it easier to work for a neighbor than for a relative?
4. Why has Rip become a famous character in American literature?
5. In what ways did Irving make the story realistic?

Related Activities
1. Draw a certain scene or character.
2. Role play such scenes as Rip's wife greeting the dog minus his master, the townspeople discussing Rip's absence, Rip's wife and the children, Rip's return to the village.
3. Write a news account of Rip's disappearance.
4. Show a filmstrip on "Rip Van Winkle."
5. Imagine that Rip fell asleep today. What changes would occur in the next twenty years? Or imagine that Rip awakens today, what would he have missed?
6. Do further research into the life of Washington Irving.
7. Read also "The Legend of Sleepy Hollow."
8. Write a humorous poem about one of the characters.
9. Write limericks about Rip, his wife, or his dog.

TYPE: SHORT STORY
TITLE: "RIKKI-TIKKI-TAVI"
AUTHOR: RUDYARD KIPLING

Important Ideas and/or Stylistic Devices
1. The use of forceful descriptions.
2. Ironic twist with the use of suspense.
3. Personification.

Teaching Aims
1. To provide an example of vivid, suspenseful reading.
2. To stimulate the imagination through the association of familiar traits with an unusual hero.

Motivation
1. Build a bulletin board display of a mongoose, a cobra, a muskrat, and a tailor bird. Introduce them as the main characters of the story.
2. View a filmstrip on India today and/or India of Kipling's day.
3. Elicit personal examples of unusual heroism of household pets owned by members of the class.

Pivotal Questions

1. Why should an animal feel intense loyalty to humans?
2. Which was stronger, the mongoose's loyalty to his masters or his basic instinct to hate and kill snakes?
3. In what circumstances could you imagine a mongoose and a cobra as friends?

Related Activities

1. By imitating the verbs in Edwin Hoey's "Foul Shot" have the students in small groups attempt a similar poetic version of the attack on Nag.
2. Show by contrast how the adjectives describing Rikki-Tikki and those describing Nag are prejudicial.

TYPE: SHORT STORY
TITLE: "A PIECE OF STEAK"
AUTHOR: JACK LONDON

Important Ideas and/or Stylistic Devices

1. Use of descriptive language.
2. Use of symbolism.
3. Use of realism.

Teaching Aims

1. To aid in the comprehension of cycles of life as represented by Stowsher Bill, Tom King, and Sandel.
2. To elicit a comparison of sports and the reasons for their appeal.
3. To understand Tom's thoughts that the world is hard on old ones.

Motivation

1. Allow the class to prepare a sports interest inventory.
2. Prepare a talking bulletin board of famous boxers. (Tape-record material about each boxer illustrated on the board. Allow students to hear the tape as they look at the board.)

Pivotal Questions

1. Is boxing a sport that brings out the best or worst in a man? Explain.
2. How do King and Sandel fight differently? Why do they use different styles?
3. Once Tom King had been young and had easily beaten many older fighters. Why did he recall how old Stowsher Bill had cried after he had beaten him?
4. Was it a lack of food and training or was it age that defeated King?
5. What is the meaning of the title "A Piece of Steak"?

Related Activities

1. Prepare reports on a fight in which a veteran fighter faces a younger fighter or on some other athlete who was once great but who now is struggling to retain his skill and honor.
2. Prepare written and/or oral reports on such athletes as Joe Louis, Jack Dempsey, Gene Tunney, Jackie Robinson, Ted Williams.
3. Read "Meal Ticket" by Budd Shulberg and compare it to "A Piece of Steak."

TYPE: SHORT STORY
TITLE: "MAN WITHOUT A COUNTRY"
AUTHOR: EDWARD EVERETT HALE

Important Ideas and/or Stylistic Devices

1. Basic short story elements: a. theme (patriotism and man's need to belong); b. conflict; and c. point of view (first person narrative by a minor character).
2. Realism through use of real dates, actual people, and historical events, the first-person narration by Fred Ingham, quotations from the New York Herald, the paper of instructions, Danforth's letter and portrayal of Nolan's attitudes and actions.
3. Use of flashback.

Teaching Aims

1. To study patriotism.
2. To illustrate the effectiveness of historical fiction.
3. To illustrate how a rash act can result in serious consequences.
4. To teach the basic elements of a short story.

Motivation

1. Teach the story during or after the students' study of the historical period covered.
2. Discuss the meaning of treason. Why does a traitor to his country receive harsh punishment? Refer to the United States Constitution for a definition of treason and its punishment.
3. Play the opening lines of the recording "A Man Without a Country."

Pivotal Questions

1. How does an author decide what point of view to use in telling a story?
2. Discuss the justness of Nolan's punishment. What would be just punishment for traitors today?
3. At what point could a pardon possibly have been granted? Why?
4. What crises made Nolan realize his loss?
5. In what ways did Nolan try to make up for his loss of citizenship?
6. Why should loyalty to our country be encouraged?
7. What are the responsibilities of citizenship in a democratic society?
8. How would the story be different if it had been told by Nolan?

Related Activities

1. Imagine a similar sentence imposed this year with the prisoner isolated on a space platform; predict the events he would miss during the next fifty years.
2. Assign research on Aaron Burr, the Louisiana Purchase, and other western intrigues.
3. Dramatize several scenes (the courtroom, the dance, Java conflict, slave ship encounter, Nolan's last interview).
4. List the important changes that occurred in America's development during Nolan's fifty years as a prisoner.
5. How could the author make a "Nolan" seem real today? What crime could he commit? What punishment would he receive?

6. Conduct a brainstorming session on the meaning of patriotism. How can it be taught, developed, preserved?
7. Show the film "The Man Without a Country."
8. Play the recorded reading by Bing Crosby.

TYPE: SHORT STORY
TITLE: "THE HAPPY PRINCE"
AUTHOR: OSCAR WILDE

Important Ideas and/or Stylistic Devices

1. A view of human nature glimpsed through allegory.
2. Story structure which closely parallels other pieces of literature (The Other Wise Man by Van Dyke; the life of Christ from the Bible.)

Teaching Aims

1. To make the students aware of the basic themes which structure most literature.
2. To correlate with the cultural associations and the human idealism of the Christmas season.

Motivation

1. See on television or read in class "The Other Wise Man."
2. Present the story to the class as a Christmas "gift" by using it the week before Christmas holidays.

Pivotal Questions

1. Would such a story as "The Happy Prince" be found in a non-Christian culture? Why or why not?
2. Are the "right" people always misunderstood?
3. Why did the author present this story in a "once upon a time" manner? What traits of a fairy tale does it possess?

Related Activities

1. Explore the dominance of the number "3" in everyday life, in literature, in religion, in games, and in superstition.
2. Have small groups in class select a short story or play used during the year and imitate the theme by using different characters, settings, and events, in an original "imitation" of their own.
3. Place the events of "The Happy Prince," "The Other Wise Man," and the life of Christ in three parallel columns. Prepare a chart on which the events of the lives of "The Happy Prince," "The Other Wise Man," and Christ are shown.

TYPE: SHORT STORY
TITLE: "A SPARK NEGLECTED"
AUTHOR: LEO TOLSTOY

Important Ideas and/or Stylistic Devices

1. A view of human interdependency seen in the lives of humble peasants.
2. Importance of the story line as opposed to characterization or setting.

Teaching Aims

1. To acquaint the class with the writings of a Russian author.
2. To correlate with social studies. (Emphasize the fact that Tolstoy lived prior to the Communist Revolution.)
3. To study the power of dialogue in conveying a series of events.

Motivation

1. Read one of Aesop's fables; then read several others omitting the moral. Have the class hypothesize concerning the intended moral or lesson.
2. Illustrate some familiar allegorical parables of the Bible by showing the literal characters contrasted with the intended characters.
3. Recall stories or factual events that were motivated by a minor incident which mushroomed into a large-scale affair.

Pivotal Questions

1. Why was this title chosen?
2. How is this story allegorical?
3. How good is the advice "Hide another man's sin, and God will forgive two of yours"?
4. Could a person who has read this story agree with the maxim "All's well that ends well"?

Related Activities

1. After studying maxims and wise sayings, construct a class almanac.
2. Pretend that Tolstoy's "A Spark Neglected" has been altered by Russian propagandists of today. Rewrite the story in its censored form.
3. Create the basic scenes of the story by creating a modern, trivial incident between two friends of junior high school age. Using Tolstoy's framework, show the spreading effects of this disagreement. If possible, use 8 mm film and make a modern movie version complete with student tape-recorded text.
4. Read James Thurber's adapted fables.

LEVEL 10-12

SUGGESTED READING LIST
TEACHING GUIDES FOR SELECTED LITERATURE

10 - 12

SUGGESTED KEY READINGS

AUTOBIOGRAPHY AND BIOGRAPHY

Churchill - Snow
Life of Samuel Johnson - Boswell
The Wisdom of Gandhi - Gandhi
I Resolve to Become a Jungle Doctor - Schweitzer
Shakespeare of London - Chute
Geoffrey Chaucer of England - Chute
The Story of My Life - Keller
The Once and Future King - White
The Romantic Rebels - Winwar
Black Like Me - Griffin
Lee - Freeman
Death Be Not Proud - Gunther
A Man Called Peter - Marshall
Wind, Sand and Stars - de Saint Exupery
My Lord, What a Morning - Anderson
The Last March - Scott
Witness to the Truth - Hamilton
A Meeting with Gandhi - Gandhi
Harrow - Churchill
Elizabeth Barrett - Rebellion in Wimpole Street - Hinckley
How Do I Love Thee - Waite
Profiles in Courage - Kennedy
The Thread that Runs So True - Stuart
Henry Ford - Nevins
Black Boy - Wright
Washington - Freeman
Travels with Charley - Steinbeck
The Concord Rebel - Thoreau
Kabloona - de Poncins

THE BIBLE

The Story of Moses from Exodus, Numbers, Deuteronomy
Book of Job
Book of Ecclesiastes
I Corinthians 13
The Parable of the Good Samaritan
The Parable of the Prodigal Son
Book of Ruth
Psalms 1, 8, 15, 19, 23, 24, 26, 95, 100, 121

DRAMA

Pygmalion - Shaw
Riders to the Sea - Synge
Macbeth - Shakespeare
She Stoops to Conquer - Sheridan
Androcles and the Lion - Shaw
Antigone - Sophocles
An Enemy of the People - Ibsen
Barefoot in Athens - Anderson
Elizabeth the Queen - Anderson
The Crucible - Miller
John Brown's Body - Benet
The Private Lives - Coward
Trifles - Glaspell
The Brute - Chekhov
Julius Caesar - Shakespeare
Life with Father - Day
Cyrano de Bergerac - Rostand
The Importance of Being Earnest - Wilde

SUGGESTED KEY READINGS

DRAMA (Con't)

Murder in the Cathedral - Eliott
RUR - Capek
The Cherry Orchard - Chekhov
A Doll's House - Ibsen
Hamlet - Shakespeare
A Raisin in the Sun - Hansberry
Oedipus at Colonus - Sophocles
The Emperor Jones - O'Neill
In the Zone - O'Neill
Thomas's Vacation - Lardner
Romeo and Juliet - Shakespeare
West Side Story - Laurents
As You Like It - Shakespeare
Saint Joan - Shaw
Twelfth Night - Shakespeare
Oedipus - Sophocles
The Oyster and the Pearl - Saroyan
The Man Who Came to Dinner - Kaufman & Hart
Our Town - Wilder
The Barretts of Wimpole Street - Besier

ESSAYS

"El Dorado" - Stevenson
"A Dissertation Upon Roast Pig" - Lamb
"A Modest Proposal" - Swift
"The Instability of Human Glory" - Defoe
"The Influence of the Aristocracy on Snobs" - Thackery
"The Crisis" - Paine
"The American Game" - Catton
"Self Reliance" - Emerson
"Man Will Prevail" - Faulkner
"The West is Our Great Spirit of Adventure" - Guthrie
"Circus at Dawn" - Wolfe
"What Then Is the American, This New Man?" - Schlesinger
"How Does a Poem Mean?" - Ciardi
"Mary White" - White
"On The Road" - Sandburg
"Freedom" - White
"Bag of Bones" - Skinner
"Ha'penny" - Paton
"How to Choose a College, If Any" - Gardner
"Good-bye, Cruel World" - Ruark
"Elizabethan Whodunit" - Bentley
"Shooting an Elephant" - Orwell
"A Clergyman" - Beerbohm
"Death of Socrates" - Plato
"The Coquette's Heart" - Addison
"Other People's Weaknesses" - Priestly
"The Educated Man" - Newman
"The Macbeth Murder Mystery" - Thurber
"From Sea to Shining Sea" - White
"The Great French Duel" - Twain
"What Is An American?" - Crevecoeur
"The Unimagined America" - McLeish
"Inaugural Address" - Kennedy
"Essay on Civil Disobedience" - Thoreau
"The Tooth, the Whole Tooth, and Nothing But the Tooth" - Benchley
"Why I Write" - Saroyan
"RMS Titanic" - Baldwin
"University Days" - Thurber
"Happiness" - Phelps
"A New Pleasure" - Highet
"Challenge of the Spaceship" - Clarke
"Project of Arriving at Moral Perfection" - Franklin
"Father Opens My Mail" - Day
"Why Did They Fight?" - Sevareid
"Intellectuals and Ballplayers" - Kahn
"Robert Frost: The Way to a Poem" - Ciardi

10 - 12

SUGGESTED KEY READINGS

MYTHOLOGY-FOLKLORE-LEGEND

Sir Gawain and the Green Knight
Mythology - Bullfinch
The Greek Way - Hamilton
Mike Fink and "The Disgraced Scalp-Lock"
The Devil and Tom Walker - Irving
The Story of Sir Galahad - Pyle
Mythology - Hamilton
Medieval Myths - Goodrich
Beowulf
The Spectre Bridegroom - Irving
The Winter and the Blue Snow - Stevens
Selections from "Idylls of the King" - Tennyson

NOVELS

Animal Farm - Orwell
Attack at the Mill - Zola
Look Homeward, Angel - Wolfe
Cry, The Beloved Country - Paton
Lord of the Flies - Golding
Return of the Native - Hardy
Wuthering Heights - Bronte
Rabbit, Run - Updike
The Moon and Sixpence - Maugham
Huckleberry Finn - Twain
Old Man and the Sea - Hemingway
Sea Wolf - London
Portrait of Jennie - Nathan
David Copperfield - Dickens
The Face of a Hero - Boulle
The Heart Is a Lonely Hunter - McCullers
The Member of the Wedding - McCullers
All Quiet on the Western Front - Remarque
The Three Musketeers - Dumas
April Morning - Fast
1984 - Orwell
Brave New World - Huxley
A Separate Peace - Knowles
To Kill a Mockingbird - Lee
The Scarlet Letter - Hawthorne
The Pearl - Steinbeck
Ethan Frome - Wharton
A Tale of Two Cities - Dickens
Jane Eyre - Bronte
Billy Budd - Melville
The Bridge Over the River Kwai - Boulle

POETRY

"Elegy Written in a Country Churchyard" - Gray
"Rime of the Ancient Mariner" - Coleridge
"Ode on a Grecian Urn" - Keats
"Ode To the West Wind" - Shelley
"On First Looking Into Chapman's Homer" - Keats
"Paradise Lost" - Milton
"In Memoriam" - Tennyson
"Locksley Hall" - Tennyson
"The Express" - Spender
"Bewick Finzer" - Robinson
"Richard Cory" - Robinson
"Miniver Cheevey" - Robinson

10 - 12

SUGGESTED KEY READINGS

POETRY (Con't)

"The Soldier" - Brooke
"Dover Beach" - Arnold
"The City and the Sea" - Poe
"Each and All" - Emerson
"Concord Hymn" - Emerson
"Rubaiyat of Omar Khayyam" - Fitzgerald
"On His Blindness" - Milton
"The Darkling Thrush" - Hardy
"How Do I Love Thee?" - Browning
"The Tiger" - Blake
"Death, Be Not Proud" - Donne
"Fern Hill" - Thomas
"Sir Patrick Spens"
"Counsel to Girls" - Herrick
"The Red Wheelbarrow" - Williams
"I Never Saw a Moor" - Dickinson
"Lucinda Matlock" - Masters
"The Hollow Men" - Eliot
"Losses" - Harrell
"Much Madness" - Dickinson
"The Creation" - Johnson
"The Ball Turret Gunner" - Jarrell
"Sea Lullaby" - Wiley
"I Hear America Singing" - Whitman
"Play It Cool" - Hughes
"Jabberwocky" - Carroll
"The Road Not Taken" - Frost
"Ozymandias Revisited" - Bishop
"in just-spring" - cummings
"Miracles" - Whitman
"Sea Fever" - Masefield
"Does It Matter?" - Sassoon
Selected sonnets - Shakespeare
"Prisoner of Chillon" - Byron
"Anthem for Doomed Youth" - Owen
"Chicago" - Sandburg
"To a Mouse" - Burns
"The Wild Swans at Coole" - Yeats
"Mending Wall" - Frost
"Song of Myself" - Whitman
"My Last Duchess" - Browning
"Composed on Westminster Bridge" - Wordsworth
"To An Athlete Dying Young" - Housman
"The Lamb" - Blake
"Love Song of J. Alfred Prufrock" - Eliot
"Musee des Beaux Arts" - Auden
"The Listeners" - De La Mare
"Shakespeare" - Jonson
"Because I Could Not Stop for Death" - Dickinson
"The Conscientious Objector" - Shapiro
"I Have a Rendezvous with Death" - Seeger
"The Man with the Hoe" - Markham
"The Death of the Hired Man" - Frost
"Bells for John Whitesides' Daughter" - Ransom
"Auto Wreck" - Shapiro
"Pioneers, O Pioneers" - Whitman
"Leaves of Grass" - Whitman
"I Dream of a World" - Hughes
"Sea-Chill" - Guiterman
"Old Christmas" - Helton
"maggie and milly and molly and may" - cummings
"A Poison Tree" - Blake
"When I Have Fears" - Keats
"Hate" - Stephens
"Ulysses" - Tennyson
"Ozymandias" - Shelly

SHORT STORY

"The Monkey's Paw" - Jacobs
"The Fifty-First Dragon" - Broun
"The Necklace" - de Maupassant
"Split Cherry Tree" - Stuart

SHORT STORY (Con't)

"An Occurrence at Owl Creek Bridge" - Bierce
"The Catbird Seat" - Thurber
"A Time for Learning" - West
"Going to Run All Night" - Sylvester
"The Romance of Rosy Ridge" - Kantor
"The Other Foot" - Bradbury
"The Snows of Kilimanjaro" - Hemingway
"Old Milon" - de Maupassant
"The Old Demon" - Buck
"The Devil and Daniel Webster" - Benet
"Dr. Heidegger's Experiment" - Hawthorne
"The Outcasts of Poker Flat" - Harte
"The Daring Young Man on the Flying Trapeze" - Saroyan
"Young Goodman Brown" - Hawthorne
"The Sculptor's Funeral" - Cather
"In Another Country" - Hemingway
"Notes of a Native Son" - Baldwin
"Araby" - Lawrence
"The Three Strangers" - Hardy
"The Pardoner's Tale" - Chaucer
"Eveline" - Joyce
"The Outstation" - Maugham
"The Guest" - Camus
"The End of the Party" - Greene
"The Jar" - Pirandello
"Fall of the House of Usher" - Poe
"The Killers" - Hemingway
"Spotted Horses" - Faulkner
"The Bear" - Faulkner
"The Letter" - Maugham
"The Gizzard of a Scientist" - Boyd
"The Ambitious Guest" - Hawthorne
"Silent Snow, Secret Snow" - Aiken
"The Rocking-Horse Winner" - Lawrence
"The Lady or the Tiger" - Stockton
"By the Waters of Babylon" - Benet
"That's What Happened to Me" - Fessier
"The Bet" - Chekhov
"Turn About" - Faulkner
"The Sire de Maletroit's Door" - Stevenson
"To Build a Fire" - London
"Land" - Lewis
"Clothe the Naked" - Parker
"The Prussian Officer" - Lawrence
"The Bride Comes to Yellow sky" - Crane
"The Lottery" - Jackson
"A Horseman in the Sky" - Bierce
"A Mother's Tale" - Agee
"The Apple-Tree" - Galsworthy
"The Storyteller" - Saki
"The Verger" - Maugham
"The Wife of Bath's Tale" - Chaucer
"The Secret Sharer" - Conrad
"Little World of Don Camillo" - Guareschi
"The Duchess and the Jeweler" - Woolf
"The Lagoon" - Conrad
"Poison" - Dahl
"Paul's Case" - Cather
"A Municipal Report" - O. Henry
"A Rose for Emily" - Faulkner
"The Night the Ghost Got In" - Thurber

TYPE: BIBLICAL LITERATURE
TITLE: *THE BOOK OF JOB*

Important Ideas and/or Stylistic Devices

1. A vital religious problem: What is the source of Evil?
2. Five well-defined parts.
3. Exalted poetry (Chapter 3, the poem on death; Chapter 28, "Where is Wisdom?"; Chapter 29, the remembrance of things past; Chapter 39, the glories of heaven and earth; and Chapter 39, the wonders of the animal world).
4. Use of imagery and comparisons which reveal the writer's awareness and appreciation of nature and of man's relationship to it. (14:1,2; 10:9, 10, 16; 13:25; 14:7-10; 19:10).

Teaching Aims

1. To show the problem of *Job* as it gradually takes shape under many hands and is viewed from orthodox and unorthodox angles.
2. To see *Job* as a literary masterpiece.
3. To prepare students for the allusions to Biblical material and language which occur in other literature.

Motivation

1. Ask students why evil exists in the world. (One should keep in mind here that the evils that afflict Job are purely physical and negative -- deprivations, pains, and destructions.)
2. Show William Blake's illustrations of the *Book of Job*.
3. Listen to the "Recording of the Book of Job."

Pivotal Questions

1. What is the orthodox view toward suffering which Job's friends present in their argument on the problem?
2. What are the four separate and distinct stages through which Job passes? Show how these are revealed in Chapters 7, 10, 13, 14, and 19 as Job speaks to God.
3. Discuss the seventh verse of Chapter 42 ". . . the Lord said to Eliphaz, the Temanite, 'My wrath is kindled against thee, and against thy two friends: for ye have not spoken of me the thing that is right, as my servant Job hath.'" For what is Job to be commended?
4. Why is the *Book of Job* relevant today?

Related Activities

1. Read Archibald MacLeish's *J.B.*; divide the class into five groups making each group responsible for differences to be found between Job and J.B. (Group 1 studies differences between the plot or action; Group 2, differences in characters and characterization; Group 3, differences in setting; Group 4, differences in themes and the treatment of those themes; and Group 5, differences in style.)
2. Study Matthew Arnold's "Dover Beach," noting the parallels between "The Sea of Faith ... retreating" and "The candles in churches are out" and the parallel between "let us be true to one another!" and "blow on the coals of the heart."

3. Write a composition exploring the following statement by psychologist Jung: "There is no coming to consciousness without pain." The composition should show the extent to which the story of both the Biblical and the modern Job illustrate Jung's statement. An explanation of Jung's meaning of consciousness might be used to begin the composition.

TYPE: DRAMA
TITLES: ROMEO AND JULIET and WEST SIDE STORY
AUTHORS: WILLIAM SHAKESPEARE; AUTHUR LAURENTS, LEONARD BERNSTEIN, STEPHEN SONDHEIM

Important Ideas and/or Stylistic Devices

1. Display of prejudice and hate.
2. Tragedies of youth.
3. Parallel stories: the rival gangs, the Jets and the Sharks, and the feuding houses of Montague and Capulet; character counterparts; the dance at the gym and the Capulet ball; "Tonight" and the balcony scene; the rumble and the killing of Mercutio and Tybalt.

Teaching Aims

1. To show that the themes and works of William Shakespeare are relevant to the lives of today's teenagers.
2. To show that hatred and prejudice lead to tragedy.
3. To help students understand the roles of the composer, lyricist, playwright, and choreographer in adapting a work to the modern musical stage.

Motivation

1. Read Romeo's comment to Friar Laurence about age (Act III, scene iii). Follow this with Action's statement to Doc (Act I, scene vi): "You was never my age, none of You! The sooner you creeps get hip to that, the sooner you'll dig us." Are Action and Romeo right? Can adults ever justify telling teenagers, "When I was your age . . ."?
2. Read the beginning of scene ii in Act II, the balcony scene in Romeo and Juliet. Follow this with a recording of "Tonight" from the original or movie soundtrack of West Side Story. Ask the class to compare the ideas and language presented in each selection.

Pivotal Questions

1. Why are Maria and Tony unable to find happiness? (Shakespeare describes Romeo and Juliet as "star-crossed lovers.")
2. How does Maria's personality and outlook on life differ from that of the other girls in West Side Story? How would you compare her to Juliet?
3. If you could have talked with Romeo and Juliet and Tony and Maria after they had met at the dances, what advice would you have given them?
4. Why are parents omitted from the cast of West Side Story?
5. In Romeo and Juliet the feuding families are united after they are faced with the tragedy of their children's deaths. What does the final scene of West Side Story suggest about the future relationship between the two teenage gangs? Will they ever find their "somewhere"?

6. After following the plot of Romeo and Juliet as closely as he did, why did Mr. Laurents not have Maria commit suicide in West Side Story?

Related Activities

1. Form small groups and stage comparative scenes from the two plays. Restage the scenes and change the plot in order to avert the tragedy that occurs.
2. Adapt a fairy tale, comic strip, or scenes from favorite short stories and novels to the musical stage. Prepare scripts and write original lyrics to fit current popular tunes. Tell the class about Once Upon a Mattress (based on "The Princess and the Pea") and You're a Good Man, Charlie Brown (based on the Peanuts comic strip). Play the soundtracks of these musicals.
3. Read one critical review of either the Broadway or movie version of West Side Story. Write a precis of the review.
4. Prepare brief reports on the musicals Your Own Thing and Kiss Me Kate and explain how they are related to Shakespeare's works.
5. In the final scene of West Side Story Maria says, "We all killed him; and my brother and Riff." Explain in a written composition to what extent you agree or disagree with Maria. Relate your ideas to Romeo and Juliet, also.

TYPE: DRAMA
TITLE: OUR TOWN
AUTHOR: THORNTON WILDER

Important Ideas and/or Stylistic Devices

1. A celebration of simple joys shown with many negative and pessimistic aspects of life.
2. The value of life, the wonder of it, and how little we appreciate it.
3. Variations of the theme.
4. A clustering of death images in Act II.
5. Use of music to create a solemn religious feeling.
6. Very few props, very little scenery.

Teaching Aims

1. To lead students to an understanding of the simple, ordinary life that goes on day after day in Grover's Corners and to see the play as Wilder's attempt to find a value above everything else for the smallest events in man's daily life.
2. To show the need for awareness, for savoring every minute of life.

Motivation

1. Ask students what works of literature they would use to present a wholesome picture of American life to people in other countries.
2. Raise the question of the purpose of scenery in the theater. Why might a particular author do away with scenery?
3. Mention the fact that the Russians banned Our Town. Ask the students to be prepared to tell why after the play has been read.

Pivotal Questions

1. What are the major tensions that are brought into focus in Act I? What can be said about the daily life and the people who live in Grover's Corners?
2. What is the significance of the death images on George's wedding day in Act II?
3. Why is the play titled Our Town instead of Grover's Corners?
4. What implication is there in the stage manager's remark when he points to one prop and says, "There's some scenery for those of you who need scenery"?
5. What is the stage manager's point of view throughout the play? Is he committed to the action or detached? Why is he the way he is?
6. Why does Emily Webb want to revisit life? Why is she urged not to do so? What is it that "the rest of the dead" don't understand?
7. Why does Wilder give his most biting lines to Simon Stimson, the town drunk? "Now you know! That's what it was to be alive. To move about in a cloud of ignorance; to go up and down trampling on the feelings of those . . . about you. To spend and waste time as though you had a million years. To be always at the mercy of one self-centered passion, or another . . . that's the happy existence you wanted to go back to. Ignorance and blindness."
8. What is Wilder saying about the relationship between marriage and happiness in Our Town?
9. Do you agree with Wilder's statement that "All change is superficial; there is really no significant difference between life in the past and life in the present decade"?

Related Activities

1. Use the films entitled Our Town and Our Universe and Our Town and Ourselves.
2. Make a diagram representing the succession of feelings and emotions experienced by Emily (or another major character in the play). Are the feelings and emotions impressive for their variety, their intensity, or both?
3. Conduct research on Thornton Wilder, his play The Skin of Our Teeth, and his novel The Bridge of San Luis Rey.
4. Divide the class into three groups. Assign one group Walden by Thoreau, the second group Spoon River Anthology by Edgar Lee Masters, and the third group Our Town. Have the groups determine what each writer is saying about quality of living. Three quotations may be used for launching this study: a) "It takes life to love life." (Lucinda Matlock in Spoon River) b) "I went to the woods because I wished to live deliberately . . . and not, when I came to die, discover that I had not lived." ("Where I lived, and What I Lived For," Walden). c) "Do any human beings ever realize life while they live it? ---- every, every minute?" (Act III, Our Town.)

TYPE: DRAMA
TITLE: PYGMALION
AUTHOR: GEORGE BERNARD SHAW

Important Ideas and/or Stylistic Devices

1. A clever, modern version of an ancient myth.

2. A satire of the false values of society.
3. Use of cockney dialect.
4. Class distinction as a major theme.
5. A comedy of ideas examining social mobility.
6. Use of witty dialogue and paradox.

Teaching Aims

1. To provide an example of a play as a form of social criticism.
2. To show how humor can be a weapon of social protest.
3. To study the serious philosophical ideas and purposes underlying the humor of the play.
4. To study the use of irony, satire, paradox, contrast, and allusion.
5. To explore the levels of language.
6. To discover how one writer's creation (Pygmalion) can become the springboard for another's effort (My Fair Lady).

Motivation

1. Discuss the tremendous box-office success of My Fair Lady which opened on the stage in 1956 and which became a movie in 1966.
2. Point out Alfred Jay Lerner's indebtedness to Shaw's Pygmalion and the fact that 1956 was the centennial of Shaw's birth.
3. Play recordings of and talk about some of the familiar music from My Fair Lady and discuss the controversy regarding the role of Eliza for the movie version (1966).
4. Discuss the relationship of one's speech, social position, and occupation.
5. Discuss dialects with special attention to Cockney.
6. Discuss briefly social class structure and social mobility in our own society.

Pivotal Questions

1. Why did Shaw choose to open the play with the shelter scene?
2. How might you consider Shaw's version of Pygmalion a reversal of the myth?
3. How much do outward appearances affect one's acceptance of a lady or a gentleman? (Consider this both in terms of the play and in terms of real life.)
4. What was meant by Liza's statement that ". . . the difference between a lady and a flower girl is not how she behaves, but how she's treated"?
5. What were Doolittle's views on the undeserving poor and on middle class morality?
6. Discuss the purposes and the effectiveness of the stage direction in Pygmalion.
7. Discuss Shaw's Epilogue considering the validity of his explanation of the ultimate relationship of Eliza, Higgins, and Freddy.

Related Activities

1. Prepare a presentation (using pictures and a recording of My Fair Lady) showing how closely Lerner, in writing the lyrics, adhered to the original text and to Shaw's characterizations of Eliza, Higgins, and Doolittle.
2. Prepare a report for the class on Shaw's possible indebtedness to Tobias Smollett's Peregrine Pickle.

3. Review for the class another adaptation of the Pygmalion myth -- the musical play "One Touch of Venus" (music by Kurt Weill, book by Ogden Nash and S. J. Perelman).
4. Investigate the possibility that Pygmalion and Galatea have served as subjects for paintings. Bring reproductions of what you find to class. (Use the opaque projector to show these.)
5. Write a composition about what William Morris did with the Pygmalion myth in poetry.
6. Prepare a bulletin board illustrating characters and scenes from Pygmalion and/or My Fair Lady.
7. Present an oral report on Shaw's will and the phonetic alphabet.
8. Ask several students to read the play Dear Liar which is based on the correspondence between Shaw and Mrs. Patrick Cambell, the actress. Students could stage several scenes from the drama.

TYPE: ESSAY
TITLE: "ON THE ROAD"
AUTHOR: CARL SANDBURG

Important Ideas and/or Stylistic Devices

1. Reaction to leaving home for the first time.
2. Insight into the personality of a vital person as he reacts to new experiences and people.

Teaching Aims

1. To show how brief encounters affect the lives and philosophies of people.
2. To help students build an attitude of curiosity about and interest in people they meet.

Motivation

1. Ask the class what people they see frequently for a long period of time. Then ask what people they seldom see. Next ask them to think about how their lives have been changed by these meetings.
2. Read several of Sandburg's poems which show his interest in and concern for his fellowman.

Pivotal Questions

1. How was Sandburg's knowledge of people broadened by his encounters with the hoboes? With railroad men?
2. What traits did Sandburg reveal during his travels?
3. What specific incidents revealed these traits?
4. To what extent do you think it is possible to analyze the effect of any part of our education upon us?

Related Activities

1. Ask the students to write about episodes from their own lives in which certain chance meetings changed their thinking.
2. Dramatize Sandburg's encounter with one of the people he met.
3. Pretend that you are Sandburg's mother, father, or Sandburg himself and dramatize the homecoming scene.

4. Read other literary works by Sandburg; a student particularly interested in history might want to read Sandburg's works on Lincoln.

TYPE: ESSAY
TITLE: "SHOOTING AN ELEPHANT"
AUTHOR: GEORGE ORWELL

Important Ideas and/or Stylistic Devices

1. Evil in society seen as "man's inhumanity to man."
2. Direct personal tone.
3. Use of straight, factual description and vivid metaphor.

Teaching Aims

1. To show the essay as a way of revealing the strength of Orwell's convictions and his deep social concern.
2. To show how objectively Orwell saw himself in the essay and how he admitted his own mistakes and weaknesses.
3. To use the essay as a model for composition.

Motivation

1. Ask the students if they have ever been in a position where they did something against their own will just because they knew it was expected of them?
2. Discuss Burma's relationship to England (when it became part of the British Empire, how it accepted British rule, its present status in the Commonwealth and in the United Nations).

Pivotal Questions

1. Why did Orwell shoot the elephant?
2. How varied were the reactions to the shooting of the elephant?
3. In your opinion, should Orwell have killed the elephant? Support your opinion with reasons from the essay itself and from your own thinking.
4. What political philosophy was expressed by Orwell in this account? Consider these quotations.
    a) "I did not even know that the British Empire is dying; still less did I know that it is a great deal better than the young empires that are going to supplant it."
    b) "I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys."
    c) "And my whole life, every white man's in the East, was one long struggle not to be laughed at."
5. What were the implications of Orwell's assertion that imperialism always wears a mask and grows a face to fit it? Apply this idea to imperialism in the world today.
6. How much did you learn about the character of Orwell himself in this essay? Discuss specifically.

Related Activities

1. Trace the experiences and discuss the opposite conclusions of George

Orwell and Rudyard Kipling who shared many of the same experiences. (Topics here should include the discipline of British public schools and the army as well as the attitude of each toward the empire and imperialism.)

2. Imagine that you are an Indian observing the episode Orwell described in this essay. In a short essay, give your account of the event showing your imagined reaction as an Indian to the shooting of the elephant.
3. Write an essay describing an act which you have observed or experienced in which a person acted or spoke in a certain way to avoid the chance of experiencing ridicule.
4. Study the structure and rhythm of Orwell's sentences. Write down topic sentences (many are the opening sentences of paragraphs) and list Orwell's supporting details. (The teacher will be interested in reading "'Shooting an Elephant' -- An Essay to Teach" by Kenneth Kishinen. The article appeared in the September, 1966, edition of the English Journal.)

TYPE: ESSAY-CRITICAL
TITLE: "ROBERT FROST: THE WAY TO A POEM"
AUTHOR: JOHN CIARDI

Important Ideas and/or Stylistic Devices

1. The inseparability of the human insight of a poem (the theme) and the technicalities of poetic devices.
2. Movement from the specific to the general.
3. The use of figurative language.

Teaching Aims

1. To show how to read a poem creatively and imaginatively.
2. To study the rhythm, the rhyme scheme, the words, and the meaning.
3. To clarify the essay through the students' writing assignments.

Motivation

1. Discuss the definitions of simile, metaphor, and symbol by inductive methods.
2. Explain that this is an example of close analysis and that the learning experience here is preparatory to the type of analysis that the student should be prepared to make near the end of a unit in poetry.

Pivotal Questions

1. How does Ciardi distinguish between a "tacked-on" moral and the "whatever-the-moral-is" growing out of the poem itself?
2. What happens in each section of Ciardi's analysis?
3. What is understatement? In what ways does Frost's language achieve this effect?
4. What four worlds, or forces, are at work upon the person involved in the experiences of "Stopping by Woods"? How many of these forces are represented in a tangible way? Explain.
5. What is meant by a "foil," and how does Frost use one in this poem?
6. In what way did Frost get himself into trouble with the rhyme scheme of this poem?

Related Activities

1. Write a short composition concerning Ciardi's opening accusation that the school system stresses "the virtue of reading widely" rather than "reading less but in depth." You may agree or disagree with the stand Ciardi takes.
2. The phrase defining a poem as a "moment's monument" comes from "The Sonnet," by Dante Gabriel Rossetti. Consider the implications of this phrase as a definition. Apply it to one or two poems you particularly like.
3. Choose a short poem you enjoy and write a close analysis of it. Consider both *what* and *how* the poem means.
4. Write a critical essay on Robert Frost's poetry in more general terms: his homely subject matter, his use of dialogue, or his attitude toward nature.

TYPE: ESSAY-SPEECH
TITLE: "MAN WILL PREVAIL"
AUTHOR: WILLIAM FAULKNER

Important Ideas and/or Stylistic Devices

1. The use of imagery and alliteration to underscore an idea.
2. The stated belief in the goodness of man and eternal values.

Teaching Aims

1. To study Faulkner's belief in mankind.
2. To study Faulkner's writing style.

Motivation

1. Discuss the origin and meaning of the Nobel Prize.
2. Make Faulkner come alive for students through anecdotes or readings from his works.
3. Read Faulkner's "Two Soldiers."

Pivotal Questions

1. What are the "eternal verities" that Faulkner names? Discuss each.
2. What influence did the times in which he wrote have upon what he said in his address?
3. How did Faulkner, a "regional" writer, become one of universal importance?
4. Why is it important for a man to believe in his work?
5. How does Faulkner's style emphasize his ideas?

Related Activities

1. Listen to a recording of Faulkner reading his speech *after* the speech has been studied.
2. Use the opaque projector to show pictures from *The Private World of William Faulkner* or *Life Magazine* pictorial essays on Faulkner.

TYPE: NOVEL
TITLE: *ANIMAL FARM*
AUTHOR: GEORGE ORWELL

Important Ideas and/or Stylistic Devices

1. A satire delineating the devastating effect of the abuse of power.
2. Examples of the strong use of irony (changing of the commandments and the ultimate banning of "Beasts of England").
3. Point of view.
4. Allegorically expressed truths about human nature and the politics of power.

Teaching Aims

1. To help students understand this novel both as a philosophical statement and as a social commentary.
2. To help students recognize that beneath many social ills lie faults within human nature.
3. To present a study of the uses of irony.

Motivation

1. Show and talk about cartoons or comic strips using anthropomorphic characters, such as all the creatures of Pogo by Walt Kelly or Snoopy in Peanuts by Charles Schultz.
2. Explain the nature of a beast fable, thus preparing the students for the form Animal Farm takes.
3. Solicit comments and discussion about current social ills in American society or in any society today.
4. Discuss other novels within the students' experience that have been forms of social protest.

Pivotal Questions

1. Why did Orwell use animals instead of people as central characters?
2. What elements of a Utopian society are satirized in Animal Farm?
3. How does Napoleon purge his enemies and eradicate the ideas he opposes? How does he distort history?
4. In terms of irony, what specific things turn out differently from what the animals expect?
5. What occurrence in the story seems most ironic?

Related Activities

1. Illustrate the novel by drawing cartoons depicting certain characters and episodes.
2. Read and compare the section of the visit to the land of Houyhnhnm in Swifts' Gulliver's Travels with Animal Farm.
3. Celebrate Animal Farm Day by letting students prepare skits dramatizing episodes; set to music and sing, with animal sounds accompaniment, "Beasts of England" and "Friend of the Fatherless"; and/or do a choral reading of the Seven Commandments using light voices for the original portion of each commandment and dark voices for the amendments.
4. Write an expository essay on Animal Farm analyzing it as George Orwell's indictment of totalitarianism.
5. Write an essay speculating upon the satirical significance of the names given to the characters, the farms, and the committees in Animal Farm.

TYPE: NOVEL
TITLE: LORD OF THE FLIES
AUTHOR: WILLIAM GOLDING

Important Ideas and/or Stylistic Devices

1. The development of fear and savagery.
2. Symbolism in the development of the main theme: the island (a microcosm of the world); individual characters (Jack as a symbol of irresponsible authority); the conch (order and stability); and the jungle (darkness of the human spirit), etc.
3. Elements of allegory.

Teaching Aims

1. To help students understand that the personality of people builds or destroys the society in which they live.
2. To explain the use of symbolism and allegory in Lord of the Flies.
3. To explain the structure of the novel with emphasis on the development and breakdown of social order.

Motivation

1. Ask students to imagine that some catastrophe has occurred in town and that their English class is required to move into a deserted house in a remote rural area for one week. Divide the class into groups and give each group time to work out a plan for living which includes selection of leaders, making of rules, dividing of responsibilities, etc. Later in the same period, or the next day, ask group leaders to present these plans. Ask students to reach an agreement on any conflict that might arise from each group's decisions.
2. Ask the more capable students to explain in a brief composition the meaning of the following in terms of their own experiences: "the end of innocence" and the "darkness of man's heart."
3. Show the class scenes from Peter Brook's screen version of Lord of the Flies.

Pivotal Questions

1. What changes occur in the following characters: Ralph, Jack, Piggy, Simon, and Percival Wemys Madison?
2. Does each boy reveal character traits that could be applied to types of individuals in today's society? Explain.
3. What events in the novel reveal the development and breakdown of social order?
4. How can the island itself, the action of the boys on the island, and the events that occur there be compared to society today?
5. What are the major symbols in the novel and what do they symbolize?
6. What does Mr. Golding mean at the end of the novel when he writes "Ralph wept for the end of innocence, the darkness of man's heart. . ."?

Related Activities

1. Act out certain scenes from the novel.
2. Ask students to select and tape background music that sets the mood for some important events in the novel, and then prepare readings to accompany the recording.
3. Show Peter Brook's film version of Lord of the Flies. Ask students to write a critical review of the movie.
4. Ask students to write an essay in which they show to what extent they agree or disagree with the following statement made by a critic in

1954: "It is not only a first-rate adventure story but a parable of our times."

TYPE: NOVEL
TITLE: CRY, THE BELOVED COUNTRY
AUTHOR: ALAN PATON

Important Ideas and/or Stylistic Devices

1. Complex theme (includes the power of love, revolution against old ways, and the anatomy of fear).
2. Poetic quality mirrored through dialect used.
3. The maneuvering of point of view.

Teaching Aims

1. To intensify the student's awareness of a serious world problem.
2. To lead the student to examine himself critically for traces of indifference and intolerance.

Motivation

1. Place a large map of South Africa on the front board. Arrange pictures on the other boards, showing customs, architecture, and landscape of Johannesburg and Natal.
2. From the album Lost in the Stars play "The Hill of Iyopo."
3. Discuss the author's background and recent death (1968).
4. Define terms used to express racial differences (Anglo-South African, Afrikaner, Indian, Colored, Black).

Pivotal Questions

1. How did Arthur Jarvis become aware of the problems of South Africa?
2. How does Paton's characterization show the complexity of people? What does Msimangu -- whom Paton approves -- symbolize? and John Jumallo -- whom Paton disapproves?
3. What is the significance of these parable-like lines by Stephen Kumalo? "There is a man sleeping in the grass . . . And over him is gathering the greatest storm of all his days . . . people hurry home past him, to places safe from danger. And whether they do not see him there in the grass, or whether they fear to halt even a moment, they do not wake him, they let him be."

Related Activities

1. Study the musical "Lost in the Stars." Cite the merits of the musical. Decide why it was a failure on Broadway.
2. Develop a unit on prejudice which makes use of fiction, film, and TV. (Fiction about the Negro might include Richard Wright's Native Son or Black Boy or Eight Men; James Baldwin's Go Tell It on the Mountain; and Harper Lee's To Kill a Mockingbird. Jewish fiction might include Leon Uris' Exodus, The Diary of a Young Girl by Anne Frank and Marjorie Morningstar by Herman Wouk. Italian fiction might include Christ

in Concrete by Pietro Di Donato; Irish fiction might include The Edge of Sadness by Edwin O'Connor.)

3. The film Raisin in the Sun and the TV program I Spy might be used as studies of Negro-white relationships.

TYPE: POETRY
TITLE: "FERN HILL"
AUTHOR: DYLAN THOMAS

Important Ideas and/or Stylistic Devices

1. The inexorable working of time.
2. The irony that man is chained to mortality as he "sings free."
3. Time and color as significant imagery.
4. Rich use of metaphor (the farm and Eden, each morning as a new Creation).

Teaching Aims

1. To develop by close reading an awareness of the compression of images and of the originality of the language in the poem.
2. To develop the understanding that the operation of memory can bring self-knowledge.
3. To help students understand and appreciate the beauty of the sound of the poem.

Motivation

1. Briefly discuss Thomas and his childhood on his Welsh highland farm.
2. Discuss with the students the magical qualities of their own childhood memories.
3. Play a recording of the poem by Thomas or one by another Welshman and friend of Thomas, actor Richard Burton, encouraging students to listen to the sounds and to the voice as it suggests both mood and theme.

Pivotal Questions

1. How does this poem reveal a child's innocent sense of living in a timeless world?
2. By what means in the poem are the moods of rapturous recollection and wistful reverie achieved?
3. What is the change of mood in the final stanza, and what is the paradox expressed there?

Related Activities

1. Write an expository essay comparing and contrasting "Fern Hill" with Wordsworth's "Ode: Intimations of Immortality" or "Tintern Abbey" with regard to the qualities each poet finds in early childhood.
2. Write an essay analyzing the images that convey the passage of time.
3. Write an essay discussing the symbolic meanings of the recurrent color motifs of green and gold.
4. Study a color reproduction of Chagall's painting I and the Village and discuss its similarity to "Fern Hill."
5. Make a class mural (or a bulletin board) using either tempera or any other relatively simple medium, allowing each student to depict some

significant phase or symbol of his own early childhood. A collage effect can be substituted for the mural if the students prefer to bring diverse fragments -- clippings, small objects, pictures (magazine or otherwise) -- to be assembled as a completely expressionistic montage of memory.

TYPE: POETRY
TITLE: "MUSEE DES BEAUX ARTS"
AUTHOR: W. H. AUDEN

Important Ideas and/or Stylistic Devices

1. Emphasis upon human indifference to the suffering of others.
2. The reversal of thematic structure. (The first four lines reveal the insight of the poet with the entire first stanza as a general explication of the theme. It is in the second stanza that one finds the specific example illustrative of the theme.)
3. The use of commonplace details expressed in an informal, conversational, and somewhat ironic tone to contrast with the serious theme of the poem.
4. Unobtrusive rhyme.
5. Use of allusion (Old Masters, Brueghel, Icarus).

Teaching Aims

1. To help students see a correlation in the arts -- myth, poetry, and painting.
2. To aid in an examination of such aspects of the poem as tone, diction, allusion, rhythm, rhyme, design, and theme.

Motivation

1. Play a recording of "Musee des Beaux Arts" or read the poem with students following in their text. The intonation of the reader can give the listeners a clearer understanding of the idea the poet wishes to convey. (If necessary, translate the title.)
2. Show a color reproduction of Brueghel's The Fall of Icarus. (This can be found in Pieter Brueghel the Elder by Gustav Gluck, Hyperion Press, 1936.) Discuss the irony of the title of the subject. Allow students to examine the picture carefully and discuss it thoroughly.
3. Discuss the myth of Daedalus and Icarus to be sure the students understand the mythological background of the poem and the painting.

Pivotal Questions

1. In what way does the title set the scene? What can you learn about the speaker (the "voice" of the poem) from the tone of the poem?
2. In considering diction, discuss the connotations of the word suffering in the first line. Could there be evidence of verbal irony in the choice of this word?
3. How does the poet's description of Brueghel's Icarus in the second stanza support his opinion of the "Old Masters" in the first stanza?
4. What relation can you see between the tone and the theme of the poem?

Related Activities

1. Show reproductions of other Brueghel works supporting the idea of human indifference to suffering. (Suggested works are The Numbering at Bethlehem and The Massacre of the Innocents.)
2. Show reproductions from any good book of great paintings of Italy or the Low Countries picturing the martyrdom of early Christian saints. Discuss each picture in terms of its support of the theme of human indifference to suffering.

TYPE: POETRY
TITLE: "OZYMANDIAS"
AUTHOR: PERCY BYSSHE SHELLEY

Important Ideas and/or Stylistic Devices

1. The recognizable theme of "Ozymandias":
    a) The futility of vanity.
    b) The impartial effects of the ravages of time.
    c) The inevitable collapse of tyranny.
2. Sonnet form.
3. Use of assonance, consonance, and alliteration.
4. Use of irony.

Teaching Aims

1. To understand mortality as one aspect of the human condition.
2. To give attention to the design of the poem.
3. To help the student visualize the scene suggested in the poem.
4. To integrate the fine arts.
5. To aid in an understanding of irony.

Motivation

1. Discuss briefly the values of freedom and universal love held by Shelley so that the students will see Ozymandias, the materialistic tyrant, as the antithesis of these values.
2. Have the students consider whether or not every human being has a need to be remembered.
3. Stimulate the students to use their imaginations to suggest what objects a ruler of centuries past might have erected. (Roads, aqueducts, public buildings, palaces, etc.)
4. Show pictures from the Life series on Egypt (May and June issues, 1968) to show some works from the past that are extant.
5. Play a recording of some of Shelley's poems.

Pivotal Questions

1. Who is the speaker in this poem? How does this affect the design of the poem?
2. Why is it significant that the scene is laid in the desert?
3. Discuss the irony of "Look on my works, ye mighty, and despair." Can you see a double irony in this quotation?
4. Is there evidence in the poem that the most enduring things a man can achieve are the works of art? In what way does this suggest further irony?

5. How might this poem be read as a political document carrying Shelley's critique of absolute authority?
6. How do the long vowel sounds in "decay," "Lone," and "away" complement the desolateness of the scene described and the insignificance of man's affairs, especially the ephemeral power of the tyrant?

Related Activities

1. Prepare a short oral report comparing the idea developed in "Ozymandias" with lines 37-45 of Byron's "Man and Nature."
2. In an expository essay, compare the theme of "Ozymandias" with Byron's "Apostrophe to the Ocean."
3. Report orally on Rameses II of Egypt as the prototype of Ozymandias.
4. Discuss and show pictures of great works of art and architecture that have endured (in partial form at least) the ravages of time (Stonehenge, Hadrian's Wall, the Pantheon, the Coliseum, the Pyramids, etc.).

TYPE: POETRY
TITLE: "MY LAST DUCHESS"
AUTHOR: ROBERT BROWNING

Important Ideas and/or Stylistic Devices

1. A dramatic monologue.
2. The use of imagery.
3. The use of compression, the condensed line.
4. The use of repetition (see lines 2 and 46-47).
5. The use of metaphor (see "curtain" in line 10).

Teaching Aims

1. To study the techniques used in revealing the character of the Duke.
2. To study the use of irony.
3. To study conflict as seen in the personalities of the Duke and the Duchess.

Motivation

1. Discuss the setting for the poem: time, place, atmosphere, (Renaissance -- marriage customs, social classes, art).
2. Discuss the title of the poem showing what happens when stress is first on "my" then on "last" and finally on "duchess." Determine later where the stress should be.

Pivotal Questions

1. In what ways is the poem ironic? What examples of verbal irony do you find in this poem, and what does each contribute to your understanding of the Duke's character?
2. What happened to the duchess?
3. What do you think happens to the Count's daughter, the would-be second wife of the Duke?
4. If you were the envoy, what message would you take back?
5. Could this kind of conflict happen today? Explain.
6. Why did Browning choose a statue of Neptune taming a seahorse as the bronze statuary for the Duke to call attention to in lines 54-56?
7. Why does the Duke value the portrait of his former wife?

Related Activities

1. Write a carefully planned, fully developed composition in which you point out the difference between the kind of person the Duke thinks he is and the kind of person you as a reader believe him to be.
2. Make a comparative study of "My Last Duchess" and "The Love Song of J. Alfred Prufrock."
3. Further sources for teachers: Gilbert Highet's essay on "My Last Duchess" in The Powers of Poetry; "Taking the Duchess Off the Wall" by Sister Mary de Lowrdes in The English Journal, February, 1968.

TYPE: POETRY
TITLE: "DOVER BEACH"
AUTHOR: MATTHEW ARNOLD

Important Ideas and/or Stylistic Devices

1. The external note of sadness.
2. Calm, peaceful attitude of the poet (in lines 1-6) and the change of moods (in line 7).
3. The appeal to sight and sound.
4. Movement from the specific to the general.
5. The use of similes.

Teaching Aims

1. To show that a poem first published over a hundred years ago (1867) treats a theme also prevalent in modern literature (doubt and despair of the individual).
2. To stress the poet's achievement of sound and sense, showing how one feeds the other.
3. To present the nineteenth century as one of great change with special emphasis on the dwindling of the importance of the church and the change that Englishmen were encountering about beliefs.
4. To offer one poet's solution or hope, slight as it may seem, to the individual who experiences disillusionment.

Motivation

1. Discuss the conflict between science and religion of the Victorian Period.
2. Mention that before Arnold's "Dover Beach" days he spoke of the "eternal objects of Poetry among all nations and at all times." Objects here are human actions which powerfully appeal to great human affections, independent of time.

Pivotal Questions

1. What starts the poet on his meditation?
2. What does Arnold mean by the Sea of Faith? When was it at the full? What does he mean when he says it is withdrawing?
3. State in your own words the condition of man as Arnold describes it in this poem?
4. To the end of his life Arnold maintained that no work of art could be great that did not possess both artistic merit and moral power. To what extent does "Dover Beach" meet Arnold's standards for a work of art?

Related Activities

1. Ask students to imagine that they are at the beach. Ask them to try to recapture the sounds of the ocean. Place emphasis on Arnold's appeal to the sense of sound in "Dover Beach." Capitalize on the effect of sounds when one awakes in the night in unfamiliar surroundings. Try to capture this idea in a brief descriptive essay.
2. Study Arnold's use of the word darkling. Note other poets' use of the same word: Keats' "Darkling I listen"; Hardy's "The Darkling Thrush"; as well as Arnold's "We are here on a darkling plain."

TYPE: POETRY
TITLE: "SIR PATRICK SPENS"
AUTHOR: UNKNOWN

Important Ideas and/or Stylistic Devices

1. Traditional ballad characteristics:
   a) regular ballad stanza (four iambic lines alternating tetrameter and trimeter with an a b c b rhyme scheme).
   b) highly compressed story.
   c) character revealed indirectly.
   d) use of dialogue.
   e) use of repetition and alliteration.
   f) tragic in nature.
2. Theme of a man's absolute loyalty.
3. Use of Scottish dialect.

Teaching Aims

1. To give students opportunity to perform in speech and in music.
2. To place emphasis upon the elemental values of courage and duty.

Motivation

1. Discuss the popularity of ballads and folk singing in our own time. (The Kingston Trio (c. 1957) helped to revive popular interest with their rendition of a North Carolina ballad "Tom Dooley.") Play a recording of a currently popular modern ballad.
2. Talk about the characteristics of traditional folk ballads.
3. Introduce "Sir Patrick Spens" by playing a good recording of the ballad being read or sung. (Call attention beforehand to the Scottish dialect.)

Pivotal Questions

1. How much is implied about the king and the elderly knight in the first two stanzas?
2. In the fourth stanza, how do you account for the extremely contrastive change in attitude by Sir Patrick Spens?
3. Can you discover evidence in the ballad that there might be a plot against Sir Patrick's life?
4. What examples of a folk belief or superstition did you find in this ballad?
5. At what point in the work is it first suggested that Sir Patrick and his men have drowned?

6. Discuss the indirect means used to characterize Sir Patrick Spens so clearly.

Related Activities

1. Plan choral readings of other ballads for class presentation.
2. Plan a dramatization of "Get Up and Bar the Door" (or other ballads) for class presentation.
3. Write headlines and produce news stories relating events described in selected ballads. A mock newspaper called The Minstrel Gazette (or a title suggested by a student) could then be put together for class enjoyment. Give opportunity for student art work to illustrate the newspaper.
4. Present a program of ballads (both modern and traditional) prepared by the students (either live or taped).
5. Write original ballads with a modern theme and present these to the class with or without musical accompaniment.
6. Rewrite "Sir Patrick Spens" (or another ballad) in prose, expanding the story by providing all the details merely hinted at in the ballad.
7. Find some examples of satirical or protest ballads and write an essay based on your findings.

TYPE: TEACHER RESOURCE MATERIAL
TITLE: HOW DOES A POEM MEAN?
AUTHOR: JOHN CIARDI

Important Ideas and/or Stylistic Devices

1. The necessity of relating form in poetry to content. (Paraphrasing or retelling what the poem means is insufficient.)
2. Poetic effect through a consideration of imagery, point of view, material effects, the sympathetic contract, etc.

Teaching Aims

1. To help students interrelate form and meaning and understand the skill involved in the "play" of poetry.
2. To introduce students to an intensive analysis of specific poems such as Emily Dickinson's "A Narrow Fellow in the Grass," D. H. Lawrence's "Snake," Matthew Arnold's "Dover Beach," and Robert Frost's "Stopping by Woods on a Snowy Evening."

Motivation

1. Read the parable Ciardi includes in the introduction to How Does a Poem Mean? Ask students to make the various analogies Ciardi suggests.
2. Ask students the essential differences between poetry and prose.

Pivotal Questions

1. How does a poem, any poem, mean?
2. How is poetry like play? What do a poet and a baseball player, for example, have in common?
3. What was W. H. Auden's definition of a poet and how might he have arrived at this definition? What evidence is there that Ciardi would fit Auden's definition?

Related Activities

1. Read other descriptive writing which involves figurative language and attentiveness to detail.
2. Discuss different tempos in poetry after playing recordings which emphasize various tempos in music.
3. The definitions included in the last several chapters are particularly helpful for college-bound students. A lexicon of poetic terminology is included. Have the students familiarize themselves with the difference between assonance, consonance, visual rhyme, feminine rhyme, masculine rhyme, etc.

TYPE: SHORT STORY
TITLE: "SILENT SNOW, SECRET SNOW"
AUTHOR: CONRAD AIKEN

Important Ideas and/or Stylistic Devices

1. Pressures that cause a retreat into a world of fantasy.
2. The complete failure of society to save one of its own.
3. The use of symbolism (snow, postman).
4. The use of contrasts.

Teaching Aims

1. To touch on the interrelationship between literature and psychology.
2. To capitalize on the interest that young people have in the study of human behavior.
3. To show man's moral and spirtual obligation to his fellowman.

Motivation

1. Discuss events of Aiken's own childhood which might have given him such sensitive insight into a child's death-wish.
2. Discuss the typical juvenile activity of daydreaming.

Pivotal Questions

1. What was Paul's world?
2. How does Paul experience the relationship and events which impinge on him?
3. Paul needed a reason to send himself into a world of peace and snow. What was that reason?
4. How does the reader know that Paul has formed the basic ideas for his dream-life from reading?
5. How does Aiken show that Paul's world of imagination also includes the aspect of terror?
6. What are the details of the gradual isolation which comes to Paul?
7. Why does Paul keep his snow a secret?
8. How is the flower-seed image paralleled by the movement of the plot of the story?

Related Activities

1. Make a study of short stories that illustrate problems of adjustment faced by young people. These might include Willa Cather's "Paul's

Case," F. Scott Fitzgerald's "The Freshest Boy," and Graham Greene's "The Basement Room."

2. Discuss the quotation from Fitzgerald's story: "A moment too late and we can never reach them anymore in this world. They will not be cured by our most efficacious drugs or slain with our sharpest swords."
3. See the quotation as a theme which runs through the four stories.

TYPE: SHORT STORY
TITLE: "THE THREE STRANGERS"
AUTHOR: THOMAS HARDY

Important Ideas and/or Stylistic Devices

1. Focus on the conflict of an injustice in the law of a past time.
2. Understanding and sympathetic tone (augmented by the use of local color in specific descriptions of the land and of the customs of the people).
3. Achievement of characterization by contrast of the condemned man with the hangman in appearance, in manner, in speech, and in rapport with the people at the party.
4. Use of restrained humor to afford a relief from the somber tone of the physical setting and a release from tension generated by the situation.
5. Verbal irony and irony of situation.

Teaching Aims

1. To study plot development.
2. To develop insight into character development.
3. To study the use of detail in the short story.
4. To consider setting as intrinsic to the motivation of character.
5. To perceive the irony of the condemned man's lot. (Society does not allow stealing; neither does it forgive a man who does not support his family, thus Hardy's contention that a man is a victim of circumstance.)

Motivation

1. Discuss the idea that man is a victim of circumstance or "the insignificant and ineffectual plaything of an often ironic fate."
2. Locate Dorset (Hardy's Wessex) on a map of England and talk about the terrain and the climate as the physical environment for this work.
3. Discuss social injustice in terms of obsolete laws.

Pivotal Questions

1. What effect upon tone do the time and setting of the story have?
2. How carefully is each of the three strangers characterized?
3. Why does the description of the locale in the story contribute so much to one's understanding of the characters?
4. How do you account for the responses of the people at the party both before and after the identity of the first stranger is known?

Related Activities

1. Divide the class into three groups and assign one of the following aspects of the story to each group: a) evidences of humor, b) specific folk customs, c) examples of both verbal irony and irony of situation.

After buzz sessions on the assigned group topic, have the groups report to the class.

2. Sketch a picture of Higher Crowstairs. To be authentic, do some research on the architecture of shepherds' cottages in England during the early nineteenth century.
3. Develop a report on the kind of folk music popular for dancing during this period. If possible, record some samples on tape to play for the class.
4. Investigate the ingredients of the skimmer cake that was served at the party. Also discuss the making of mead, small mead, and metheglin.

TYPE: SHORT STORY
TITLE: "A ROSE FOR EMILY"
AUTHOR: WILLIAM FAULKNER

Important Ideas and/or Stylistic Devices

1. The frustration and loneliness of the dignified, aristocratic Southern gentle folk.
2. Use of flashback.
3. Use of figures of speech.

Teaching Aims

1. To familiarize students with the form and style of Faulkner's short stories in order to prepare them for study of his longer works.
2. To help students understand Faulkner's place in Southern literature and his emphasis on themes dealing with a changing South.

Motivation

1. Introduce Faulkner to the class as a Nobel Prize winner and a Southern writer. Read his acceptance speech and discuss his philosophy of the role of the artist. Emphasize his idea of "the problems of the human heart in conflict with itself."
2. Ask students to give their opinions of people who seem to be living in their own world, people who are considered strange and eccentric because they fail to keep pace with modern society. Discuss the steps one might take to protect oneself against the loss of dignity and self-respect? Should an individual receive special consideration because of his family or social position?

Pivotal Questions

1. How does Miss Emily's appearance change over the years?
2. Why is she allowed to ignore her responsibility to pay taxes?
3. How would you analyze Tobe's character? How is he different from the white townspeople in his attitude toward Miss Emily?
4. How does the story gain or lose power through Faulkner's technique of allowing the narrator to leap back and forth in time?
5. Based on your knowledge of Southern history and Southern aristocracy, what comment does Faulkner seem to be making about the South?

Related Activities

1. Ask students interested in drama to present scenes from Tennessee Williams' The Glass Menagerie in which Amanda is revealed as a character who lives in the past.
2. Assign "Barn Burning" and "The Bear" (both by Faulkner) to several students for class reports.
3. Read the novel To Kill a Mockingbird by Harper Lee and compare it to "A Rose for Emily."
4. Using specific lines for support, give examples of Faulkner's use of poetic devices in "A Rose for Emily."

TYPE: SHORT STORY
TITLE: "THE LAGOON"
AUTHOR: JOSEPH CONRAD

Important Ideas and/or Stylistic Devices

1. Moral guilt and torment.
2. Creation of a mood of foreboding and impending death through the use of sounds and colors.
3. A framework story. (The white man is active only at the beginning and conclusion of the story; the introduction sets the mood for the real story that Arsat tells.)

Teaching Aims

1. To study Conrad's style, his command of language, and the form of his work.
2. To study the meaning and value of duty and responsibility.

Motivation

Explain to the class that J. B. Priestly has described the two worlds of Joseph Conrad -- the outer world of the seas and remote exotic islands and the inner world in which one lives. Conrad, according to Priestly, shows in his work that man cannot act like a man in the outer world until he accepts the "shadow of himself." Does everyone have a shadow? Explain. Ask the class to look for Arsat's acceptance of the "Shadow of himself" as they read the story.

Pivotal Questions

1. What is the major conflict in the story?
2. What does Arsat's brother mean when he says, "There is half a man in you now -- the other half is in that woman"?
3. Did Arsat make the right decision when he pushed the canoe and left with Diameleh, or was his duty and responsibility to his brother more important?
4. Should Arsat have felt guilt? Why?
5. What is the function of the white man in the story?

Related Activities

1. Write a brief paper in which you describe one of your favorite places -- an ocean, river, or lake site where you have spent time in the summer or a spot in the woods that you have often chosen for walking and

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thinking. Strive to create a dominant mood by recreating the colors and sounds of the area.

2. Read as a class "The Garden Party" by Katherine Mansfield. Before discussing the story, divide the class into five or six groups. Ask each group to compare and/or contrast the effect that death has on Laura and on Arsat. Chairmen for the groups could then present the findings and serve as a panel for a class discussion.
3. Ask students to write a composition, using supporting lines from the story, to show how Conrad uses colors and sounds to create a dominant mood.
4. Encourage students to read one of Conrad's novels.

TYPE: SHORT STORY
TITLE: "THE DUCHESS AND THE JEWELER"
AUTHOR: VIRGINIA WOOLF

Important Ideas and/or Stylistic Devices.

1. The importance of status as a dominant theme.
2. Use of animal imagery (with Oliver Bacon, entrance and exit of the Duchess, description of jewels).
3. The limited omniscient point of view which reveals the character of Oliver Bacon from the inside out and from the past to the present.

Teaching Aims

1. To show how a person may be motivated by a need for status.
2. To show relationships between motivation and choice.
3. To develop sensitivity toward techniques of character development and toward the use of imagery in writing.

Motivation

1. Conduct an open-ended discussion of social class stratification.
2. Focus specifically on the importance of social classes in England.
3. If Pygmalion has been previously studied, discuss salient values relative to social classes in that work.
4. Discuss the meaning and value of status in terms of both the individual and of the social structure.

Pivotal Questions

1. What do Bacon's thoughts about his boyhood reveal about his drives and his interests?
2. What is implied in the use of animal imagery describing the jeweler, and what do you associate with his name itself?
3. Why are the images used in describing the duchess especially effective in characterizing her?
4. What interesting discovery do you make about point of view as filtered through the tension of time present and time past?

Related Activities

1. To emphasize status, have each student bring an object or a picture of something that he considers a current status symbol. Arrange a

display or a bulletin board using the items the students contribute.
2. Illustrate the story by drawing caricatures of the duchess and the jeweler. (Keep in mind the suggestive imagery surrounding the characters in this portrayal.)
3. Imagine Oliver's meeting with Diana during the "long weekend" and write an epilogue to the story.

TYPE: SHORT STORY
TITLE: "TO BUILD A FIRE"
AUTHOR: JACK LONDON

Important Ideas and/or Stylistic Devices
1. Conflict of man against nature.
2. Vivid descriptions.
3. Stark realism.
4. Use of metaphors.

Teaching Aims
1. To present a story by a master writer of descriptive detail.
2. To understand the basic conflict of man versus nature.
3. To illustrate the tragic consequences of man's ignorance and foolhardiness.

Motivation
1. Discuss the Klondike, its location and characteristics. Include information about the Gold Rush, the adventurers, life in Alaska, disappointments and disasters.
2. Discuss types of conflict in short stories. Ask students to decide the type or types of conflict as they read "To Build a Fire."

Pivotal Questions
1. How does the author create the feeling of cold?
2. How did the author prepare the reader for the tragic ending?
3. What mistakes by the man cause his tragic defeat?
4. What are some of the details that add atmosphere?
5. Define protagonist and antagonist.
6. Why is the man never named?
7. What is the significance of the title?
8. Why did London include a dog in the story?
9. How did Jack London's life prepare him for writing this story?

Related Activities
1. Report on the coldest places in the world. Discuss the types of activity that are possible there.
2. Discuss other short stories that have animals as characters.
3. Review other short stories to illustrate other kinds of conflict.
4. Read Jack London's "All Gold Canyon" and "Love of Life."
5. Listen to the reading of "Angus McGregor" by Lew Sarett.
6. Read "The Cremation of Sam McGhee" by Robert Service.

TYPE: SHORT STORY
TITLE: "THE LADY OR THE TIGER"
AUTHOR: FRANK P. STOCKTON

Important Ideas and/or Stylistic Devices

1. Key word, "semibarbaric
2. Key phrase ". . . the decrees of an impartial and incorruptible chance."

Teaching Aims

1. To introduce the "question mark" story.
2. To call attention to the skill of visualizing.
3. To study expository writing techniques.

Motivation

1. Discuss the methods for achieving justice in our society.
2. Describe or act out other methods of determining innocence or guilt.

Pivotal Questions

1. Which one came through the right-hand door? How do you know?
2. Whom did the princess hate? Whom did she love? Explain.
3. Was there any way she could have saved her lover and gotten revenge on the lady?
4. Would a semibarbaric princess recoil from having the lady done away with in order to free her lover?

Related Activities

1. Dramatize an imaginary scene in which the princess talks to herself, revealing the inner struggle that she feels.
2. Have individual groups act out alternative continuations of the story.
3. Have several girls debate the princess's alternatives. Have students write their reasons for what they believe was the final decision. Conduct a secret ballot, tallying boys' and girls' votes separately.

TYPE: SHORT STORY
TITLE: "THE NECKLACE"
AUTHOR: GUY DE MAUPASSANT

Important Ideas and/or Stylistic Devices

1. The sharp portrayal of character.
2. The irony in the resolution.
3. The necklace as a symbol.
4. The trap of "Keeping up with the Joneses."

Teaching Aims

1. To investigate values and status symbols.
2. To present a classic surprise story ending.
3. To observe de Maupassant's short story techniques.

Motivation

1. Discuss the quotation "Neither a borrower nor a lender be."
2. Use key phrases to be developed into paragraphs in three or four minutes: "She grieved incessantly" and "She would dream."
3. Discuss current values, status symbols, and "Keeping up with the Joneses."

Pivotal Questions

1. What are the false values that led Mme. Loisel into her difficulties?
2. Do you think she and her husband were punished too much?
3. What traits of character did she exhibit in the person she finally became?
4. What advice would you have given Mme. Loisel if you had heard her complaining before the party? After the party?

Related Activities

1. Have two girls dramatize and record the conversation between Mme. Loisel and Mme. Forestier on the Champs Elysees.
2. In a brief composition compare Mme. Loisel to any character that you may know in real life.
3. Illustrate by drawings any scenes from the story.

TYPE: SHORT STORY
TITLE: "THE MONKEY'S PAW"
AUTHOR: W. W. JACOBS

Important Ideas and/or Stylistic Devices

1. Suspense and horror.
2. Coincidences.
3. Use of dialogue.
4. Use of irony.
5. Problems of greed.

Teaching Aims

1. To aid in bringing an awareness of the contrast between the conditions of poverty and wealth.
2. To encourage the acceptance of responsibility.

Motivation

1. Tell the students that their one wish will be granted, only at the expense of losing something: their leg, their sight, their health, or their father. Ask if they would still make the wish.
2. Answer the following question orally. Would you rather be a poor, young person of eighteen or a man of sixty-five with ten million dollars?
3. Pretend that you have bad news to convey to someone. How would you do it?

Pivotal Questions

1. Mr. White tried to save the paw; the old soldier tried to destroy it. Who do you feel was right? Explain.
2. If you were writing this story, what would you have happen after the first wish?

3. If you had been the sergeant-major, what would you have done with the paw?
4. If you were advising the father, what would you have him make as a third wish?

Related Activities

1. In a written composition composed by small groups of approximately five compare the story with "The Pit and the Pendulum" by Edgar A. Poe.
2. Dramatize scenes from the story.
3. Extend the story. Have the father not find the monkey's paw. The mother opens the door and ____________________________.
4. Read other short stories by W. W. Jacobs.

TYPE: TRAVEL AND ADVENTURE (NON-FICTION)
TITLE: TRAVELS WITH CHARLEY
AUTHOR: JOHN STEINBECK

Important Ideas and/or Stylistic Devices

1. Patriotism.
2. Informal chronological narration with philosophic digressions.

Teaching Aims

1. To relate the book to the "endless frontiers" theme in American literature.
2. To see the United States as Steinbeck saw it in 1960 -- customs, peculiarities, strengths, prejudices, etc.

Motivation

1. Discuss visits that students have made to various sections of America and seek their reactions to the people, the countryside, etc.
2. Show a travelogue of some part of the United States such as the Maine woods or Yellowstone National Park.
3. Discuss the relationship between a man and his dog.

Pivotal Questions

1. What were Steinbeck's impressions of each section of the country that he visited?
2. How did Steinbeck's attitude toward his trip affect the experiences he had during the course of it?
3. What generalizations that Steinbeck makes about the country and its people would you accept as valid? Which would you reject? Why?
4. How important is Charley to the book? Why?

Related Activities

1. Read a book Steinbeck wrote early in his career (The Grapes of Wrath, Of Mice and Men) and compare his ideas and style to this one.
2. Make a bulletin board with a large U.S. map and trace Steinbeck's route as you discuss his journey.
3. In the library newspaper files, find actual newspaper writeups of events mentioned by Steinbeck in his book. Compare the points of view.
4. Read some of Steinbeck's newspaper columns for other ideas which he has about America and Americans.